

THE SACRED DANCE GUILD OF AMERICA,
INC., is a non-profit educational organization
existing for the promotion of dance as a medium
of religious expression:

— in ART, for creative discoveries of self and
relatedness

— in RELIGION, for enriched experiences of
corporate worship and the liturgical community

— in EDUCATION, for creative and disciplined
growth of the whole person (mind, spirit and
body as one) in relationship with God and with
others



JOIN
in
and
Celebrate

SACRED DANCE GUILD.

newsletter

Winter Issue 1976-77

Vol. XIX No. 2

THE SACRED DANCE GUILD
invites you to the 1977 JUNE INSTITUTE...

ENDICOTT COLLEGE, BEVERLEY, MASSACHUSETTS
(on the ocean)

June 23 - 26, 1977

(Write to Gloria Castano, 90 High St.,
Apt. 16B, Dedham, Ma 02026 or Martha
Yates, 22 Coddington Rd., Centerville,
Ma 02632 for further information.)

BE ON THE ALERT FOR:

1. President's Letter.
2. Mark your Calendar now for June!
3. Special: SDG Member Mrs. Betty Ford!
4. Special: Margaret Taylor Endowment for Dance!
5. Check the new SDG Dues - increase as of January, 1977!

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Deadline dates for Newsletter items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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Special Announcements

- Jan. 21-23: Workshop, St. Andrews Priory, Valyerno, Ca., led by Marge Champion and John West. Contact St. Andrews Priory.
- 22: Sacred Dance Workshop, Pacific School of Religion, Berkeley, Ca., led by John Adams, Taylor, Rock. Contact Doug Adams.
- 23: Robert Yohn, Dance in Worship First Congregational Church, Auburn, Ca. Contact Anne Owens,

3505 Whit Road, Auburn, Ca.,
95603.

Mar. 19: Workshop Sacred Dance, St. John's Church, Lancaster, Pa., Contact M.A. Bukkofsky, 221 Green Drive, Camp Hill, Pa.

June 23-26: June Institute, Endicott College, Beverley, Ma. Contact Gloria Castano, 90 High St., Apt. 16B, Dedham, Ma. 02026. (Check Ca.(p.17) News for Caravan to June Institute, and write Anne Owens, 3505 Whit Road, Auburn, Ca.) Look for additional dates and places in your State under Dance Activity

Jan. 19-25: Workshops and Worship Services in and around Stockton. Contact Judy Rock, 1225 W. Harding Way, Stockton, CA. 95203.

SACRED DANCE GUILD.

a corporation with
international membership
devoted to
sacred dance in worship

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(Aids for clergy and dance directors)

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- 60¢ 2. "Choosing a Theme and Music and Evaluating Sacred Dance"
- \$1.00 3. "Using Creative Movement in Religious Education"
- 60¢ 4. "How to Plan a Sacred Dance Workshop and Bibliography"
- \$1.75 5. "Involving the People in Dancing Worship: Historic and Contemporary Patterns"

Free 6. The Sacred Dance Guild Brochure

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National Publicity Director: Douglas Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709, Phone 415/848-0528

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FROM THE PRESIDENT:

1977 and a blessed New Year to each of you.

As I go about my life these days, representing all of you Guild members, I consider the privilege and challenge it is to try to convey your unique contribution in all its variety to groups and individuals I meet. It is a humbling experience and I can wax pretty eloquent describing you and your work around the country and across the sea.

Fun to get letters which say, "I've found you! And I thought I was all alone. For years I have had a dance choir in our church but did not know of any others." And I can write to say, "not only are we organized but there is someone in your neighborhood or state who would be just as happy to meet you and share ideas. Workshops are going on all year in every part of the country and when you become a member of the Guild you will read about them and be able to attend. You will be especially interested," I always say, "to know that we have an Annual Institute. It is to be held this year in Beverly, Ma., near Boston at Endicott Jr. College on the Ocean. The dates are June 23 - 26, 1977. Further information will be sent to you on request."

Which leads me to you. Let's make a pact. For 1977, let's each get at least five new members into the Guild. Then let's decide to attend the Beverly Institute June 23. If funds are scarce, get your Regional Director to help you work up car pools. (Here in the East we seem to all meet in Connecticut and go on from there to the Institute). Others will have different points of contact along the way. If funds are even more scarce, - ask the churches where you perform to contribute to an Institute Fund so that your group or your leader can come back to them with new ideas and programs. Each time you give a program as a group or as an individual, ask for a small contribution to help you further your own or your group's training. And then plan right now to come to Boston in June. You can't afford to miss it!

Gloria Costano is working hard - and beautifully - to bring us the best Institute we have ever had. Accommodations will

be lovely, food excellent and there will be swimming on the beach. Leadership will be varied and the best in the country. Something for everyone from beginner to professional. Let's descend on Boston with magnificence.

I'm asking for three things. 1. Get new members into the Guild. 2. Plan to come to the June 23 - 26 Institute at Endicott Jr. College, Beverly, Mass. and 3. Sit right down and write about what you have been doing and get it in to your Regional Director for including in the next Newsletter. You are what this Guild is all about and we need to have your input as often and as much as you can give it.

Dec. 15, 1976.

My love to you,
(signed) Martha
Martha C. Yates, President
Sacred Dance Guild

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Minutes of Sacred Dance Guild Executive Board Meeting, October 2, 1976, Centerville, Mass.

Present: Martha Yates, Jary Yoos, Gloria Costano, Sybille Volz, Margaret Chaney, Carlynn Reed.

The Secretary's minutes were approved as printed.

Item: Treasurer's Report: There is \$3139.29 in the Checking Acc't. The Endowment Acc't. has over \$1000. We have a Savings Certificate for that account of 7 3/4% for six years. From the June Institute: Income = \$4013.50; Disbursements = \$3624.37; Profit = \$389.13.

It was moved that we use some of the profit to pay an honorarium to each of the following: Bob Yohn (\$50.), Gloria Costano (\$75.), Mary Jane Wolbers (\$75.), the Rabbi (\$25.), Connie Fisher (\$25.), Judy Rock (\$25.). Seconded and Carried. (For leadership in the '76 Institute)

Jary read a letter from Greg Mitchell thanking SDG for his scholarship, and speaking well of the Institute.

Item: Dues Increase: everyone in favor. Recommended new dues: \$7.00 for 1 year; \$10.00 for 2 years; \$4.00 for students; \$16.00 for groups; -- effective January 1,

1977. Sponsor would be minimum of \$25.00.
Moved and Carried.

Item: By-Laws: Connie Fisher is pulling these together.

Item: Nominating Committee: We should be helping by sending names to them, i.e., Marcia Murray, Wendy Hartman, Margaret Taylor Chaney.

Item: Program Chairman: Gloria Costano read her report and submitted an open letter to the Guild.

Item: Logo: Gloria brought in ideas which were discussed, from Mary Hall of Essex, Mass. It was suggested Mary attend June Institute, 1977 with some related jewelry which she could sell with commission going to SDG. Perhaps a Logo would evolve from this.

Item: Toni' Intravaia: In appreciation of Toni' and her dedication, we agreed we should substantially support Toni's attendance at the June Institute '77. The specific amount will be decided at the next Board Meeting.

Respectfully submitted,
Carlynn Reed, Recording
Secretary

** ** Recommended Reading ** ** *

From The Dance Mart, Box 48, Homecrest Station
Brooklyn, New York 11229:

"Dramatic Dance with Children in Education and Worship", 1976, \$3.95. (Margaret Chaney)

"Congregational Dancing in Christian Worship"
Doug Adams, 1975, \$6.95.

"A Dancing People", Sister Adelaide Ortegel,
1976, \$4.95.

Margaret Taylor Chaney: "Creative Movement"
\$1.50; "Look Up and Live", \$3.95; "A Time to Dance" \$4.95.

"The Parson on Dancing", as it is taught in the Bible, and was practiced among the Ancient Greeks and Romans. By Rev. J.B. Gross. 98 pp. Published in Philadelphia in 1879, this is one of the few books written in the 19th century by a clergyman in defense of dance. \$3.50.

(Ed. Note: Your Editor recommends for your reading The Newsletter, Rocky Mountain Sacred Dance Guild, 762 Olive Street, Denver, Colorado 80220.)

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Doug Adams' Collected Papers On Dance In Western Religions includes the following:

Jewish Dance: Julian Morgenstern, "The Etymological History of the Three Hebrew Synonyms for 'To Dance'," American Oriental Society Journal, 36, (1916), pp. 321-332.

Early Church and Eastern Orthodox: G. Delling, "Prayer," Worship In The New Testament, (London, 1963), pp. 104-109.

Catholic Church: Suzanne Aker, "To Carol Is To Dance," Dance Magazine, (December 1964), pp. 40-41.

Nineteenth Century American Religious Dances (Camp Meeting, Shaker, and Black Church Dance): Edward Deming Andrews, The Gift to Be Simple, pp. 3-8, 143-157; James Weldon Johnson, The Book of American Negro Spirituals, pp. 28-34.

Twentieth Century Dimensions of Religious Dance: Irma Duncan, "Isadora Duncan: Pioneer in the Art of the Dance," Dance Magazine, (June 1969), pp. 53-59.

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(Ed. Note: Your Editor has received Dance Scholars' Newsletter, 115 Central Park West, New York City 10025. For those interested in history of sacred dance, there might be a great deal of material in the new dance collection at the Performing Arts Research Center. Do write the Dance Scholars' Newsletter.)

*

BOOK REVIEW

by Joan Sparrow, 10-26-76

"Peoplemaking - because you want to be a better parent" by Virginia Satir, 1972 Science and Behavior Books, Inc., Palo Alto, CA, Library of Congress Card No. 73-188143

"Peoplemaking" might easily elude Sacred Dance Guild members because it is a behavioral science book aimed at

The author, Virginia Satir, proposes "games" many of which involve taking different positions and interrelating physically with others. She deals in particular with four stances: those of the placater, blamer, computer, distractor. She does not say we should never placate, blame, compute, or distract, but she wants the readers to become aware of these attitudes and to ask themselves how these positions feel. Many of us have already done similar exercises in workshops &/or in the process of creating dances.

The insights in "Peoplemaking" could enhance our activity and our understanding of people's feelings. The book is a veritable springboard for workshops.

Incidentally, I wrote a note of appreciation to Virginia Satir and enclosed one of our brochures to introduce her to the Guild.

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[illegible]

(Editor's Note: Do check the "News of Sacred Dance Activity" for new things used.)

Beethoven's "Clock Music" is a fascinating piece to show various aspects of God's day. It is a series of pieces so that choices can be made as to groupings of the choir.

FFFFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFFFF

The following is excerpted from Dance Magazine, December, 1976:

"films: the new and the available
by john mueller

"Two years ago I put together a dance film directory, published by American Dance Guild, which principally is devoted to

giving information about available films featuring ballet and modern dance performances. At the time of publication there were around 200 such films that could be rented in 16mm in the United States. Earlier this fall I spent some time compiling an updating addendum to the directory detailing changes and developments over the last two years. It gave me a chance systematically to evaluate the shape of things today....

"(For a free copy of the new addendum, send a stamped self-addressed envelope to: Addendum #2, Dance Film Archive, U. of Rochester, Rochester, NY 14627. No letter is necessary.)"

"Bit" Reviews

From Twin Circle, August, 1976:

"New Liturgy - Advocates of the Post-Vatican II liturgical reforms claim that one of the benefits of the New Order is that it can be interpreted in so many different ways. But to some traditionalists the sight of fellow parishioners 'praying creatively' is anything but spiritual. (Ed. note: a photo of dancers before the altar showing praise accompanied this note.) Many such critics advocate a return to the 'tried and true' Tridentine Mass."

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From Twin Circle, November 14, 1976:

"Dance to complement Mass catching on"

"A dance group climbs a grassy hill and awaits sunrise. When the sun peeks over the mountain, members of the group dance 'a welcome and praise to God.'

"Later in the day, they create a dance sequence for the Agnus Dei (Lamb of God) portion of the liturgy. 'What does this prayer say to you? Decide on an interpretation that seems appropriate - then put it to dance,' the director says.

Dance Not New

"'Dancing in tandem with God' is how

some phrase it.

"Call it what you will, spiritual expression through dance is catching on, in the opinion of many.

"Spiritual dance enthusiasts, many of whom are Catholic Charismatics, contend that liturgical dance should be performed as part of the Mass to involve more than just the vocal chords and tonsils.

"They also point out that interpretative dance in the Church is not new - that it traces back to Old Testament times and the early Christian Church.

Monk's Workshop

"Father Gregory Elmer, a monk at St. Andrew's Priory, a Benedictine Monastery in Southern California, explains that dancing in the Church stopped with the Reformation and Puritan distinction between the body and 'fleshly desires,' as compared to what was considered 'true spirituality.'

"Fr. Elmer coordinated a recent liturgical dance workshop at the monastery, along with Carla De Sola, a pioneer in liturgical dance.

"Miss De Sola further explained that renewed acceptance of dance as worship has been alive for about 20 years in the Protestant tradition but for a much shorter time in the Catholic Church.

Catching On

"Miss De Sola, a convert to Catholicism from Judaism, added that interest in liturgical dance-prayers and celebration is growing rapidly in religious circles, most especially in the Catholic Church.

"Ten years ago I was dancing before the Mass once or twice a year,' she said. 'Now it's once a week, particularly in religious centers, colleges and at diocesan conferences.'

"She said she knows of only a handful of Catholic dance-prayer groups, however. But she believes the whole concept is catching on, particularly among Charismatics, who enjoy freedom of emotion and physical expression.

"Fr. Elmer, who coordinated the spiritual and body movement aspects of the recent

dance workshop, has commented, 'We too often pray from the head only.'

Prayer with God

"Here we're trying to integrate the body into prayer--to dance in tandem with God. Art can function fully as art when it's linked with God.'

"Liturgical dance enthusiasts will tell you that the idea is not to perform, but to pray.

"This notion is carried out in at least two books on liturgical dance by Gloria Gabriel Weyman of Cincinnati, and Father Lucien Deiss of Paris, France. Both were guests at a recent liturgy workshop at Thomas More College, Ft. Mitchell, Ky. Their books are entitled Dancing for God, and Dance for the Lord."

*

From The Cape Codder, Thursday, May 6, 1976

Local Revival of an Ancient Art, Sacred Dance by Betsy Cochran and Gwen Hobbs

"Joan Sparrow of South Orleans has danced at church services throughout New England...

"Sacred Dance as she defines it is dance appropriate to church use, 'dance which is suitable for incorporation in worship services -- enhancing or making more lucid or more memorable or even replacing a hymn, a prayer, a reading, a liturgy or a sermon. I might further define sacred dance as kinetic aesthetics,...and a means of communication. By that definition it does not always have to be beautiful, nor must it always be saying something, but it often does both.

"I must emphasize that religious dance is not performance. It is the sharing of moods and ideas....For those of you who teach Sunday School, dance can be a useful tool. Confucius said, 'What I hear, I forget; what I see, I remember, but what I do, I know.'"

"Virtually every culture known to man has had some form of dancing connected with religion at some point in its development. 'The study of world religions reveals the use of dance from earliest times,' Joan said,...The Bible mentions dance in many places...Although dance is not

usual under Christianity, I've heard of a Catholic Church in Spain where altar boys dancing has been and still is part of the ceremony...

"Generally all aspects of dance suffered under Christianity,' Joan pointed out, though. 'We are also aware of the repression of dance in this country under our forebearers. However, in this century the use and acceptance of dance in worship has been gradually growing.'....

"I first heard of sacred dance about 25 years ago from Mary Washington Ball (of Ballston Heights, Truro),' Joan said. 'She gave a program at the Federated Church in Orleans. It would have been easy to write her off--the attendance was almost nil....other things went wrong, but I was turned on by her sincerity. I followed this up some time later by attending a workshop led by Reverend Robert Storer. Bob Storer was one of the founders of the Sacred Dance Guild, so he naturally encouraged people to join, and I did at that time. Ted Shawn and Ruth St. Denis were both supportive of the Sacred Dance Guild. I went to Jacob's Pillow one year when the Guild had a workshop there. I expected Ted would just lend his name to it, but Shawn gave us hours and hours of his time, and was purely inspirational. At another workshop Miss Ruth talked to us. . . I saw Miss Ruth dance in Winchester's beautiful Gothic-style Episcopal Church. Later on I heard that people were disturbed by this; I think the church may have lost some members....

"We asked Joan about her background in dance. 'I don't think I've ever been without it....

"Developing her case for sacred dance, Joan pointed to the use of other arts in religion. 'Architecture finds some of its best expression in churches, temples, and cathedrals. Fine decorative arts and paintings are found in their interiors. Sacred music is abundant, especially at this time of year and at Christmas time. Choirs and instrumentalists devote hours to practice and presentation. Excellent poetry and literature are edited into liturgies, readings, and sermons...

"Religious dance helps to engender respect

for the body, the beautiful machine, the temple of the Lord.'"

*

From Oracle, Chatham, MA, December 31, 1976

"Modern Dance educator honored

"Ms Gertrude Lippincott of Champlain Road, Chatham, has been honored by the National Dance Association in being selected to produce an Oral History Project for the Association's newly-created file of Oral Histories of pioneer modern dance educators. Ms. Lippincott founded and directed the Dance Repertory Group in Minneapolis from 1957 to 1962.

"She was the recipient of the 1973 National Dance Association's Heritage Award and has been active on the national modern dance scene for the past forty years. She was Founder and Director of the Modern Dance Center of Minneapolis from 1937 to 1942. The Center was the first professional modern dance company in the Upper Mid-West and one of the first in the country to be integrated with white and black dancers.

"The Oral History Project tapes and transcripts will be deposited both at the National Dance Association's office in Washington and at the Library-Museum of Performing Arts Dance Collection at Lincoln Center in New York. They will be utilized by dance historians and students, for audio-visual closed-circuit broadcasting, and for other non-commercial educational and instructional research."

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From Newstips, Association of Illinois Dance Companies, 8 South Michigan Avenue Chicago, Illinois 60603, Vol. 2, No. 1, November, 1976

"...A Dance Mass--Liturgical dance for the deaf, Cathedral of St. James, Chicago, December 5 at 11:00 a.m.

"Midnight Mass, Gloria in Excelsis, Cathedral of St. James, Chicago, Dec. 24, 1976, 12:00...."

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"...Dance among primitive peoples was first accompanied by sounds in imitation of animals, by involuntary expressions of emotions, and by sounds made by stamping the foot or slapping the body. Egyptians had many instruments, but they sometimes combined song with dance. Certainly in ancient Greece, song and dance were constantly combined. In the Middle Ages dance movement might be divided into social or popular. In connection with the Medieval March, Kirstein mentions records of a round-dance performed with Psalm singing. With the Renaissance... pageantry combined music, song, poetry, dance, pantomime, and elaborate stage decoration. From the continuous development of these combined entertainments two distinct forms emerge: opera and ballet. In contemporary dancing it is necessary to make three divisions in considering the use of words in dance: social dance, theatrical dance, and modern concert dance. In modern concert dance there has been considerable experimentation in the use of words in combination with dance... The words may be sung along with the dance...or they may be spoken as accom-

paniment for the dance...Poetry or prose is also made to serve simply as the prelude or a suggestion of the nature of the dance to follow...In modern concert dance, there seems to be a conscious attempt to combine the literary medium with the dance medium in such a fashion that the result will be a unified and emotionally heightened artistic expression...." (From "The Use of Words with Dance" by Bernice J. Wolfson, Thesis, School of Education, New York University, 1947.)

Principles

"...Principles for use of words with modern dance...A dancer, starting with a poem, might compose a dance to it or a dance spring from it because he wished to present a visual and kinesthetic interpretation which would reinforce the meaning or feeling of the written words as he experienced them. There can, of course, be no infallible guides for the selection of material appropriate for use with dance. It is usually wise not to use material that is primarily intellectual in presentation, long and excessively complex...As a rule, poems which are specific in setting, character, or story are unsatisfactory for use with dance. (...because you want an element of suggestion which the dance can help to create.) However, in dealing with humorous dance, the specificity of the work is no handicap...The choreographer must also decide whether the words will be spoken by reader or readers offstage, onstage, or by a dancer. Finally the choreographer must try to achieve an artistic unity with the words and movement forming a dynamic whole..." (From "The Use of Words with Dance")

"...Words as Impetus to Dance, and as Accompaniment. Words as the Exciting Factor. Words as Both Accompaniment and Content. Sounds of the Human Voice as Accompaniment..." (From "Modern Dance for the Youth of America" by Ruth Anderson Radir, M.A., A.S. Barnes & Company, New York, 1948)

"...It is important in relating speech, music, and dance, to be able to reduce each of these arts into its elements...The idea connection may be logical, freely associative, metaphoric, or purely formal...Since literature must be spoken aloud to be directly useful to dance, the exact sound of the verbal expression of the literary part, considered as speech melody, must be decided upon...The time scale of literature, especially of poetry, is usually very small; in other words, events occur rapidly. In

dance, because the whole body is involved, the time scale is much larger. The time scale of music, though generally larger than that of poetry and smaller than that of dance, is more flexible than either and can be shown to be largely a function of harmonic change... Dance should have definite formal connection with the music and the words and symbolic connection with the meaning of the words...For one art to be a background for another or a comment upon it, or for several arts to say similar things in a parallel way without actual formal and symbolic interplay is a very incomplete step toward this goal...The use of words to match the movements of dance and to intensify its symbolic content demands a thorough understanding of dance and choreography...An over-emphasis upon one art will quickly undermine the purpose of the total art work..." (From Dance Observer, August-September, 1952, "Music and Dance with the Spoken Word" by Ben Johnston.)

"...Sounds, words, and finally music, all play a strong role in motivating movement...From word and vocal sounds they can listen to other sounds..." (From Dance Magazine, December, 1956, "Creative Dance Approach for Teen-Agers" by Eve Gentry.)

"...Since there are no rules in relating poetry and dance, one can meet these problems with a few aids and guideposts:

"The dancer should be careful in the selection of poetry, using that which suggests movement, since movement is the dancer's medium.

"The dancer should be careful not to lean too heavily on the literal meaning of the words or he adds nothing.

"If the dancer measures his rhythm exactly with the rhythm of the words, there is no contrast and the work becomes banal and pedestrain, or the singsong of a child's repeated phrase.

"Of course the meaning of the poetry must be clear to the choreographer or the nonsense, if it is nonsense, and the intent, the quality, and mood must be known and felt.

"If possible, the life and time of the

poet should be considered..." (if it adds something to the interpretation of the poetry.)

"Several ways of using words have already been rediscovered. There is the narrator, who fulfills the function of storyteller and clue provider; the chanted or sung word by accompanying singers, or readers, or even by the dancers themselves, using actual dialogue while dance movement is going on; wordplay (fun with words); the work used as a climax to a passage, or as an inciting point, or just as a reinforcement of the dramatic line. There are probably other uses for words, not yet conceived of--a fascinating world indeed!

"In short, the word, to be necessary, must add information which will explain the meaning more clearly. Also, narration should be brief, must not overpower the dance element, or dominate the others too much. Long passages from books or poems merely make audiences restless if they are unaccompanied by action; or if words and actions are simultaneous, the nerves tire and sag from the effort it takes to concentrate on everything at once...If words are going to be the point, then they would be better in a book or a play..."

(From "The Art of Making Dance" by Doris Humphrey, Rinehart & Company, Inc., New York, 1959) But, words and dance make the complete artistic whole. If dance can add nothing to the poem then it's better not to use dance with the poem, since it stands on its own poetic feet!

Using words as stimulus for dance introduces a problem of verbal meanings. Sound is not heard for its own sake, but rather with a view to specific communicative function. Words arranged for their effect of euphony, such as those in the works of Gertrude Stein, cannot be dissociated from their functional meanings. The dance composer must bear this in mind whenever he chooses to share word stimulus with his audience. If the resulting movement harmonizes with the word stimulus, the observer does not likely become confused with the two conflicting sets of stimuli.

Each of these two expressive media, can enhance the other without sacrificing artistic independence. Often, the verbal stimulus is incorporated as an integral part of the dance expression. The words may be spoken by the dancer or dancers, or they may be read by a speaker or by choral readers.

Whatever the organization, the dance composer guards against the natural tendency to use movement as pantomimic gesture to illustrate the verbal meanings. If the dance is the dominant form of expression, the words should be used only to state essential facts or ideas that cannot be communicated by means of dance movement, or to provide ideational material for the choreographer to use as his starting point.

Often, the verbal passages are somewhat fragmentary in form, since their function is supplementary. Words and dance may be presented alternately or simultaneously. When the words actually accompany the movement, the composer must remember that words or verbal statements differ in the extent of their activating force. Words can be mild; others can be projectiles, dramatically driving the dancer through time and space with their emotive power until the inspiration derived from the word stimulus is expended. Because of this, the words accompanying dance cannot always be read or spoken without pause or interruption. Often the verbal accompaniment must be held to allow the dancer to develop in movement an idea or emotion that has been word inspired.

When the verbal stimulus is programmed simultaneously with dance, the composer is made to decide which of the two arts is to be made the dominant one. Any attempt to compromise will result in repetition and confusion.

Personalities

"...Basically, this work (Freedom, A Rhythmic Interpretation) is a rhythmic interpretation. The speaking voice was pre-recorded on tape so when I (Ruth St. Denis) am moving about the stage there is the illusion that I am speaking the lines. Actually, it's an intermingling of music with verse..." (From Dance Observer, January, 1956)

"...The task of painting the many faceted portrait of the little known poet, Emily Dickinson, was indeed difficult. But Miss Graham (Martha) solved it by avoiding strict narrative and by using the spoken text to illuminate the mystical atmosphere of the dance sequences. In addition the technique, mentioned before, of dividing

and subdividing the main character served to give illuminating insights into the life and thought of the poet as child, young girl and grown woman..." (From Dance Magazine, May, 1962, "Midstream - The Second Decade of Modern Dance: Martha Graham" by Ernestine Stodelle)

"...Miss Graham stated that dance does not replace the spoken word but seeks a deeper significance..." (From Dance Observer Vol. 22, No. 3, March, 1955 "Reviews of the Month" Walter Terry with Martha Graham, YMYWHA, February 6, 1955)

In "Letter to the World" Martha Graham uses a speaker who is one of the dancers.

"With the Solo, The Desperate Heart, Valerie Bettis' place as a creative dancer of quality was assured...The work's great drawing power was partly due to the poem written for it by John Malcolm Brinnin, and read at the first performance by Horton Foot. The poem is part of the dance... When properly spoken, the words glimmer through the action, like the music (composed for the piece by Bernardo Segall), bridging transitional passages and heightening the intensity of the whole...When composing it, she talked it over with the poet, who felt the inner dynamics, and, working independently, wrote the poem for the dance after the dance was done..." ("Borzoi Book of Modern Dance" by Margaret Lloyd, Alfred A. Knopf)

In Dance Magazine, May, 1943: "Ruth Page has turned the trick! Something new under the sun. A ballet dancer reciting poetry all the while she dances, and doing it much better than most professional poetry readers do. She doesn't even get out of breath combining pirouettes with Carl Sandburg. Miss Page swears she's never taken an elocution lesson but her voice is full and expressive her diction clear and unaffected..."

From Dance Observer, August-September, 1961: "...Jean Erdman and Company...Twenty Poems (from e.e. cummings) was premiered last year at the Circle-in-the Square Theatre during a series of dance-in-the-round concerts...One only questions the visual distraction caused by Arnold Tager who recites the poems in street clothes while wandering

all over the stage and among the dancers in a too informal manner. We feel these dances would have been more richly enjoyed if the speaker had remained more stationary..."

From Dance Magazine, December, 1945: "The Modern Dance Looks Back" by Doris M. Hering...Hers (Helen Tamiris) was a dance of affirmation--of America consciousness--of movement to words of Walt Whitman ("Leaves of Grass")--of social consciousness. What she lacked in choreographic inventiveness she possessed in enthusiasm and sheer physical power..."

"...On August 21, 1953 the Jacob's Pillow Dance Festival premiered a ballet by Gilbert Reed. Promising and sensitive, it was based on A.E. Houseman's melancholy lyrics of youth and love, the famed A Shropshire Lad. Poetry and dance--not infrequent partners--in this case were particularly congenial colleagues, each lending a tender poignancy to the other... The words were set to music by John Hawkins and sung by Paul Franke..." (From November, 1953 Dance Magazine)

In "Inquest", choreographer, Doris Humphrey, the speaker stands at the proscenium arch. She speaks before, occasionally during, and again at the end of the dance. The words for "On My Mother's Side", choreographer, Charles Weidman, are spoken by a group who walk onto the fore-stage before each section of the dance and recite the description of the character.

From Dance Magazine, March, 1947 "Lament for Ignacio Sanches Mejias" by E.G.... "Lament for Ignacio Sanches Mejias" the Spanish title of Lorca's great elegy on the death of a bullfighter, is the basis for a powerful dance drama by Doris Humphrey, leading modern choreographer, for the outstanding modern dancer, José Limon. It was given its first performance on Broadway at the Belasco Theatre in January, and is now part of the repertoire of Limon's Company, of which Miss Humphrey is artistic director. 'Lament for Ignacio Sanches Mejias' is probably the master work of Federico Garcia Lorca, the foremost modern Spanish poet

who was killed by the fascists in the Civil War. Miss Humphrey, Limon and composer Norman Lloyd have matched Lorca's impassioned poem with their choreographic contribution, resulting in a distinguished work which is easily the equal of any footlight effort of the past year.

"In translating 'Lament for Ignacio Sanches Mejias' to the dance stage, Miss Humphrey did not use a literal approach. With an over-all conception of the poem, she drew neither upon the specific movements of bullfighting nor upon realistic representation. The figures of a Woman and of Destiny, portrayed by Meg Mundy and Letitia Ide respectively, speak Lorca's words and comment upon the action. The lines of the poem suggested certain movements to Miss Humphrey, and these were then executed and often elaborated upon by Limon. 'Lament for Ignacio Sanches Mejias' is Miss Humphrey's first choreographic creation since 'Inquest' in 1944, and it carries her work to an even higher level of accomplishment..."

Doris Humphrey's dance called "Shakers" also calls upon words. This time the words seem to peak the action that builds and can go to no other place than to have the dancer speak. It is the dance based on the religious sect, Shakers.

From Dance Magazine, April, 1958: "... In the fall of 1956, Vera Zorina appeared with the Minneapolis Symphony. First she narrated a short piece by Schoenberg--in German; then Hindemith's Herodiade--in French. The finale was her own staging of Persephone, which she simultaneously danced and narrated--in English...The 'Minneapolis Persephone was my maiden flight into choreography' she said. 'And now I would like to do more.' She declared, however, that she no longer wishes to dance, 'unless in another work like Persephone, fusing dance with music and the spoken word'..."

In conjunction with her thesis Penelope Shaw completed "A Presentation of Original Modern Dances Set to Poetry" at New York University in 1961.

From Elizabeth R. Hayes, March 18, 1963: "In regard to your question about our use of poetry, we have handled it in various ways. For 'Seasonal Episodes' it functioned simply as a program note to set the mood for each section of the dance. However,

for the Dance History Section, Kay also wrote poetry and instead of printing it on the program we had a strolling speaker that introduced each dance section with a poetic prologue. In a sense Helen Tamiris did the same thing using Walt Whitman's poetry for her 'Song to Walt Whitman' that she directed with our group for the Rockefeller Grant Concert two years ago.

"When we have danced to the Japanese Haiku we have used the poetry in various ways. In the theatre we have generally used a speaker--one of the dancers themselves who, after completing her own part of the dance has spoken the lines for the other dancers (into a footlight microphone). However, in an intimate situation and in instances in which the movement does not require too much breath control, the dancers sometimes speak their own lines. ...The faults that so many young dancers make is in choosing poetry that is so metered that it cannot be 'opened up' to allow movement to extend the thought or idea or else in choosing poetry that has a lovely sentiment but that does not really lend itself to movement expression. A beginner likes to pantomime the words which makes for redundancy of expression, rather than to attempt to say in movement something that the words alone are unable to say. It is also interesting, when the words are too powerful for the dancer to compete with, to use movement as an understatement or supporting accompaniment for the poetry..."

Mary-Averett Seelye originally danced poetry to find meanings in contemporary verse. From this came her original theatrical performances. Kimon Friary, poet, has written: "Mary-Averett Seelye has fused the reading and the bodily movement of poetry into one cohesive unit... She gives four dimensions to a poem by extending it into three-dimensional space, and adding the fourth dimension of verbal interpretation!..."

In 1963 Sophie Maslow choreographed "Poem" in which she combined spoken word and dance.

In November, 1963, Yvonne Rainer, modern dancer, wrote: "...In nearly all my work there is a concern with words and/or vocal sounds uttered by the body-in-motion. In the earlier work word phrases of my

own invention were fragmented and interspersed thru the dance, a particular phrase sometimes repeated with the same movement. In more recent investigations I have been interested in developing skill in speaking and moving simultaneously and continually, but without any dramatic or rhythmic relationship existing between dance and speech... I am very interested in exploring further along these lines, using more than one person, e.g. investigating dialogue and drama. The problem lies in finding suitable scripts, very like the traditional concern of dancers in finding suitable music...."

There is a tremendous challenge in the mingling of words and movement to the dancer-choreographer. Perhaps this is a most natural way of making dance more theatrical.

G.B. Shaw says: "The theatre was born of old from the union of two tendencies: the desire to have a dance and the desire to have a story. The dance became a route, the story became a situation."

(Ed. Note: Much has happened since the above was written, but perhaps for the reader, it will be a point of departure for use of movement with words in praise of Him.)

LETTERS TO THE EDITOR

From the Corresponding Secretary

"Do you need a mailing list?

"In the last issue of the Newsletter Martha Yates rightly wrote about growing pains. I remember when Guild membership was so small and not so widespread that most of us knew one another. This is no longer true. In addition to our expanding membership list I have a mailing list which includes names of people who write for information about the Guild and/or buy the kit. The idea is that these names and addresses could be used when anyone plans a workshop. Since names are cross-filed geographically I could send a list pertinent to a given area.

"Ideally, each Regional Publicity Director should keep a mailing list for the region - some Directors are doing just that. Also, ideally, I should send names to each region as soon as I get them, but since they dribble

in, instead I keep them ready to send on request. Incidentally, that request should come to me weeks in advance of anticipated use because preparing the list requires time and my free time is quite variable. Once received the list should be guarded because then at a later date I need only send new names.

"Logically regional mailing lists would include the local newspapers and radio stations and selected educational institutions.

"Names of specific workshop leaders are sometimes asked for. These are difficult to suggest long distance. Check back issues of the Newsletter - you do keep them, don't you? - and also check on dancers and dance teachers in your area; don't overlook the leadership possibility from the ministry.

(signed) Joan Sparrow

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November 16, 1976

Sacred Dance Guild Officers 1976-1977

"Hellow out there! You can't imagine how excited I am at finally finding all of you. I have wanted to start a sacred dance group in my church for the past several years but didn't know who to get in touch with for guidance or where to write for help. Can you realize what it means to me to have found you all at last? You are truly an answer to my prayers.

"Enclosed you will find my check for \$8.00 for a two-year membership in Sacred Dance Guild.

"I must explain how I finally found you. Our new choir director told me about Louise Mattlage who is an acquaintance of his mother. By the slow process of tracking her down through letters I finally got an answer from Ms. Mattlage and she sent me your names and addresses. What a shout I gave when the letter came!

"So here I am asking for your help. Can you send me anything you have in print on what you are doing and what I can do in getting started. I need your

words of encouragement - our congregation is CONSERVATIVE and I know you all know what I mean. I have been three months just getting permission from everyone to start the group - not to take part in a worship service - just to start! I realize you have all been through this yourselves but sometimes one gets so low.

"I also need reference books. I have a copy of Margaret Fisk Taylor's book "A Time to Dance" but it is the church's copy and I cannot locate a copy to purchase. Out of print they say. Can you help me locate a copy for my very own? Also, give me leads on any other publications you feel would help me. I will appreciate it immensely.

"I will look forward to hearing from any of you who care to write. You will be remembered in our prayers. Thank you.

Sincerely,
(signed) Peg Smith
Mrs. Ron Smith
5272 Wilson Rd. NW
Rt. # 3
Lancaster, OH 43130

*

(Ed. Note: Your Editor saw an item listed in the Dance Notation Bureau's brochure: "Movement Choir. The 'aim of man (is) his festive existence....as a chance to lift him into those spheres of life which distinguish man from animal.' Laban created the movement choir for the shared joy of moving. In this course, communal dance will be created from improvisation. Selections from Handel's Israel in Egypt will be used as a music score." So your Editor wrote and here is the answer.)

September 29, 1976

"Thank you for your letter. I can respond briefly to your inquiry about Irmgard Bartenieff's Movement Choir class. As always, words do not do justice to the experience.

"Movement choir, developed by Laban, is another approach to choreography. Using various sources such as sounds (music or words) images, and ideas, little improvisations emerge. From this, movement themes are selected, repeated and developed; eventually, a repeatable movement work is created. This approach is valuable for the professional stage choreographer. It also offers

another possibility of working with technically untrained dancers to develop community movement pieces, sometimes referred to as the new 'folk dance.' Movement choir is an exciting method since it provides the possibility for dance for everyone, a way to develop group celebration and new rituals.

"I recommend two references: Koegler, Horst. 'In the Shadow of the Swastika: Dance in Germany, 1927-1936.' Dance Perspectives 57. Spring, 1974. Laban, Rudolf. A Life for Dance: Reminiscences. N.H., Theatre Arts Books, 1975.

"I hope these resources will be helpful to you. Please write if you have any further questions.

Yours truly,
(signed) Jody
Jody Zacharias
Administrative Co-Director
Effort/Shape Department

* * *

* SPECIAL! SPECIAL! *

* * *

* Mrs. Gerald R. Ford (Mrs. Betty Ford)*
* First Lady of our Land, has been *
* given an Honorary Membership in our *
* Sacred Dance Guild in appreciation *
* for her interest and encouragement *
* of the arts and dance. Her strong *
* interest in the arts comes from her *
* own career as a dancer. Mrs. Ford *
* began studying dance at age eight in *
* Grand Rapids, Michigan. She studied *
* and taught at a dance school there *
* until her graduation from high school *
* in 1936. In the summers of 1936 and *
* 1937, she attended the Bennington *
* School of Dance in Vermont. There *
* she studied under Martha Graham, *
* Doris Humphrey, Hanya Holm, Charles *
* Weidman and other well-known modern *
* dance innovators. She continued her *
* dance career with Miss Graham in *
* New York City, eventually as a mem- *
* ber of the Martha Graham Concert *
* Group. (In May, 1976, she returned *
* to Bennington to dedicate the col- *
* lege's arts center.) *
* * *

* She has also taught dance to handi- *
* capped children. With Executive *
* Board approval, Martha Yates, SDG *
* President, took the opportunity of *

* the appearance of Betty Ford for the *
 * Cornerstone Laying Ceremony at Cape *
 * Cod Hospital to present the Honorary *
 * Membership to her, on November 30, *
 * 1976. *

 " " " " " "
 " NEWS OF SACRED DANCE ACTIVITY " "
 " (Listed Alphabetically by States) " "
 " " " "

CALIFORNIA -

From Doug Adams, Berkeley: Bob Yohn, Margaret Taylor, Doug Adams and Judy Rock will lead the Sacred Dance Workshop January 22, 1977, Saturday at the Pacific School of Religion, Berkeley from 9 a.m. to 4.p.m. Sessions will include: Developing Dance to Involve the Worshipping Congregation, Dance with Children in Worship and Education, Dance as Prayer (Individual and Corporate), Solo Dance and Creative Choreographies for Dance Choirs, Improvizational Methods, Dances from the History of Jewish and Christian Worship. This workshop is made possible by "Margaret Taylor Endowment For Dance at Pacific School of Religion" and by the Sacred Dance Guild.

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From Judy Rock, Stockton: Bob Yohn will be in Stockton January 19. The schedule includes: A performance at the Graduate Theological Union, Berkeley, January 21; Master classes as follows: January 20, Mills College Dance Dept., Oakland; Friday January 21, San Joaquin Concert Ballet, Stockton; Tuesday, January 25, Graduate Theological Union, Berkeley.

Auburn Workshop: On Sunday, January 23, Bob will dance in the worship service at First Congregational Church, Auburn, and will conduct a sacred dance workshop at the church in the afternoon. (Write Anne Owens, 3505 Whit Road, Auburn, Ca., 95603.

Elaine Friedrich writes from Santa Monica that she has been invited by the Anglican Fellowship of Prayer to lead a workshop on prayer and dance at the Fellowship's annual conference in Los Angeles. In preparation for her workshop, she will be attending the sacred dance workshop at St. Andrew's Priory,

Valyermo, Ca., 93563, January 21-23. This annual workshop is led by Marge Champion and John West. (Contact the Priory.)

W.H. Auden's beautiful Christmas poem/oratorio, "For the Time Being," was staged by Dr. Wayne Rood of the Graduate Theological Union, Berkeley. The last of five Bay Area performances was on Wednesday, December 15, at Pacific School of Religion Chapel. Five of the parts, The Four Faculties, and The Star of the Nativity, have been made dancing parts. I have been dancing The Star of the Nativity; the Star and The Three Wise Men, all actors, comprise a very funny and effective "Pas de Quatre!" The production includes acting, dancing, singing, and specially composed instrumental music. It has been well received and is an excellent example of contemporary religious drama. One aspect of Dr. Rood's direction which has been especially thought-provoking for me is that when we play in a chancel space (three out of five performances) no specific use is made of the altar, cross, etc. These religious symbols are simply there, presences in the space; it finally occurred to me that this works because that's how our lives really are---the divine is always a presence in our "time being" whether we actively respond to Him or not.

I want to share a personal celebration, which is that I finished my M.A. in dance on Friday December 10: The fall has involved performances of my dance thesis; In the Mind of Miss Jane Austen; doing the written part of the thesis; and in taking comprehensive exams. I am presently teaching another piece, Mirror, Mirror, to the San Joaquin Concert Ballet, a local regional company. Mirror, Mirror is based on the fairy tale, "Snow White," and will be performed in May. The experience of these two secular compositions has been (and is being) very good for me; I think the discipline of creating, staging, and performing secular dance is very helpful for those involved in sacred dance.

I will be teaching a course, "Dance and Incarnation", at the Graduate Theological Union, Berkeley, spring quarter. No dance experience is necessary, and everyone is welcome!

Also...a thought...SDG members might keep an eye out for regional ballet company and other performances which include works on religious themes. Some of these, like Norbert Vesak's "Shakers", currently in the repertoire of the San Joaquin Concert Ballet, could be done in local churches as exciting contributions to contemporary sacred dance.

On January 10 through 14 Mikel Taxer, San Diego pastor and dancer, led a workshop called "Dance in Worship" at the First Presbyterian Church, 2550 Pacific Avenue, Santa Rosa. The workshop is sponsored by the Dance Choir of First Presbyterian Church.

A Dance Concert, "The Seven Days of Creation" was presented early in November by the Dance Choir of the First Presbyterian Church, St. Helena, Ca., where Marjorie Smith is director.

(Ed. Note: Due to mail mishap on delivery truck coming into Carbondale, the following arrived sometime in November in rather ragged condition, but your editor felt it important to print, though late!)

From Joceille Nordwall, 31 Ocean Court, Coronado: The Sacred Dance Choir of St. Paul's United Methodist Church of Coronado was formed last Sept. We began with 6 dancers and have grown to 10. Our first offering, for a Thanksgiving Eve Service, was "All Good Gifts" from "Godspell." On Christmas Sunday we presented 2 carols, "Bring a Torch Jeanette, Isabella" and "Lo, How a Rose" in both morning services. For Easter we danced to the Chancel Choir's dramatic anthem, "As it Began to Dawn," by Vincent. We have danced "Brother James' Air" and a trio did "I Got Shoes" - choreography for these two was by Sue Catlett of Jacksonville. On Mother's Day four of us were joined by our children to present "Sabbath Prayer" from "Fiddler on the Roof", and we danced "Morning Has Broken" for a contemporary service with an ecology theme. On Pentecost we involved the congregation of the contemporary service in moving to the Doxology around the communion table. (This movement was used at a Guild workshop I attended at the National Cathedral in Washington last year.)

In March we did a strictly secular Charleston for our Chancel Choir's annual musical show. We have presented programs at the Fishnet Coffeehouse at the Episcopal Church and at the Extended Care Unit of the local hospital. For 4 Sunday evenings in the summer a group of women, men and children who are not in

our usual choir experienced sacred dance as part of a church-wide "Faith and Fun" program. On the final evening we presented a dance to the "Gift to be Simple" theme from "Appalachian Spring."

Our costume is the basic black leotard, tights, and modern dance skirt, to which we've added white collars for Thanksgiving, aprons and shawls for Christmas, etc. For Easter we changed to pastel wrap-around skirts and matching scarves.

I do so appreciate the Newsletter and the ideas I find in it. Specific costume suggestions (including pattern numbers) are especially helpful. Also very helpful was the article in the last Newsletter by Gertrude Lippincott on choreography.

From Sara Pagoulatos, Wesley United Meth. Church, Fresno, Ca:

Dance Choir opened Memorial Service of Meth Annual District Conference in Convention Center, Fresno. Spoken word interpretation of Isaiah 40:1-8, blended into sung and danced version of "Be Prepared" (Godspell), used bell choir to blend from oral to musical portions. Also danced to "Morning Glow" (Pippin) choreographed by Mikel Taxer. For summer meetings working on technique. Fall had four-day session to learn basic repertoire for Fall and Christmas.

Anne Owens, Director Auburn Sacred Dance Choir, 1st Congregational Church, Auburn:

The choir has been spreading the news of the Sacred Dance Guild and sacred dance throughout Calif. Six members of the choir traveled to Asilomar, a conference ground outside of Monterey (a 200-mile trip for us), to provide a 30-minute movement experience for the 1,200 theologians and delegates to the United Church of Christ's Annual Meeting. According to conference organizers, this was the first time a dance choir had been asked to participate in any capacity. To say we were well received would be an understatement! There was so much applause at the completion that we were brought back for more. And it was quite a sight to see all 1,200 plus delegates moving in prayer with us.

We have been well received in visits to Sacramento churches doing basically the same thing - providing a 20-30 minute

program of dance to introduce congregations to the broad spectrum of ideas, emotions, forms of movement possible in sacred dance - expressions of our faith.

There is one thing that bothers me, however. All of the movement experiences that I alone or with the dance choir have provided have been "programs." That is, we are allowed as long as we are separate from the actual worship experience. We can be "inspirational" after a banquet, but we would be a "disruption" during the Sunday Service, as one women's fellowship president suggested. Ah well, I guess some introduction to sacred dance is better than none.

There is a great deal of interest within my own choir and in others with whom I have contact in attending next June's Kirkridge workshops. But, the expense is prohibitive for most of us. There is an idea afloat! How about chartering a plane which would pick up passengers in San Francisco and Los Angeles and fly us back east at a greatly reduced rate? We could charter a shared flight if there weren't enough people. Anyone else interested in that idea should write me at 3505 Whit Rd., Auburn, Ca. 95603. We have a travel agent in our choir who could find out more details. Of course, there is always the chance of having a "Kirkridge West". We say Hurray! for that idea.

I offered a one-day workshop in movement titled "Free to Be-a Moving Me". (The rest of that report was lost! - Ed.)

From Judy Rock, Stockton:

Feb. 1: I danced "Spirit of God in the Clear Running Water" as the prayer of preparation at my husband Jay's ordination and installation as Asst. Pastor, Lincoln Presbyterian Church.

Feb. 11: Three dancers from Mills College and I did a long dance-improvisation in a worship service at Pacific School of Religion's Earl Lectures and Pastoral Conference in Berkeley. The theme of the service was oppression of minorities and fragmentation of identity in America. The service included several musicians and speakers from various ethnic groups. The dancers began huddled on the floor under a large, heavy cargo net. After each short talk, we were spot-lighted, and as the blues group played we moved under the

net for a short time. We then froze in position during the next talk. The movement was improvised by the four of us beforehand and then loosely "set." We used the net to climb up, reach through, and finally to raise and struggle out of. The movement within the net at first was very slow and full of tension. As we, by degrees, came to standing, our movement was faster and freer. We finally were free of the net and then explored the space, found each other, interacted, and resolved into a human communion table, on which was placed bread and wine. A cantor sang a jazz version of the Hebrew blessings for bread and wine, and the dancers took the bread and wine to the congregation offering "God's gifts." We wore draw-string pants and leotard tops in light colors to make us more visible through the net.

Afterward, many people said that the movement was more meaningful than so many words, and that the dance images worked as a constant visual statement of the speakers' themes. This dance idea came from a phrase of Boethius: "the thinnest subtil weavings of things," suggesting that we are all caught in the subtle weavings of things and need, each in our own way, to be freed.

Old First, Feb. - March: After leading a very successful theology and movement/dance history workshop at Old First Presbyterian Church in San Francisco on February 14, I led worship there on March 7, incorporating a performance piece ("Spirit of God" turned into a duet) and using the dancers as celebrants to do in parts of the service what would ordinarily have been done as congregational movement. (I had been told in advance that many people in the congregation did not want to do congregational movement.) After the service, which included a sermon on religious dance, there was a luncheon with a question/answer time. Many people asked questions of the team of worship leaders--myself, two dancers, and two musicians. Finally, one man said, "When I came to church this morning, I was afraid you would make me do something dumb, like dance. Now I wish you would!"

March 24-April 18: Weekly movement and dance history sessions at the Young Adult

Network Ministry Coffeehouse, San Francisco. The participating group created simple liturgical movement which was used in the Easter evening Coffeehouse service. At the beginning of this service the group, carrying candles, formed a cross of light in the darkened room as the resurrection story was read. As 2 celebrants, Glenda Hope, Coffeehouse pastor, and Stacy Kusulos, seminarian, lighted their tapers and passed the Easter light to the congregation, Stacy chanted, alternately in Greek and English, a glorious Greek Orthodox Easter hymn which begins, "Come ye, and receive light..." On the English refrain, both the group forming the cross and the congregation joined: "Christ has risen from the dead; by death trampling upon death; bringing light to those in the tomb." When all had received the light, Glenda proclaimed, "Christ is risen" and the congregation stood up, replying, "He is risen indeed." After an Easter hymn, the movement group invited the congregation in movement and words to bring their candles to the table, as symbols of giving themselves as gifts to God. All then brought their candles and placed them around the table in boxes of sand where they remained for the rest of the service, which included communion.

March 28: Preached on dance in Christianity and led congregational movement at the St. Helena Presbyterian Church, St. Helena, Ca. Their dance choir performed as part of the service. After church, I led a two part dance workshop, first for the congregation and then for the St. Helena dance choir.

April 3: Led a dance in worship workshop at the Women's Symposium in Berkeley.

May 7: Adult Nurture Symposium, sponsored by the Presbyterian Synod of the Pacific, Mill Valley, Ca. Lectured on dance history in the church and led participants in recreations of historical dances and in contemporary ways of using movement in the sanctuary.

May 16: Dance service at Lincoln Pres. Church, Stockton: included a processional dance using 3 aisles to Bela Bartok's "Change of Time" as the Call to Worship. The service also included congregational movement for the Kyrie and Lord's Prayer, as well as a sermon on the history and meaning of dance in the church.

June 6: Pentecost dance service at High Street Pres. Church, Oakland, Ca., including

the above Bartok processional, congregational movement and dance sermon.

Note to New York area people: I just came back from a Folk Dance Camp where I took several Israeli classes from Moshiko (Moshe Itzhak-Malevy) from New York. Anyone interested in religious dance should experience his performance of Yemenite dance in particular. He's a fine teacher with valuable insights into Yemenite dance and prayer.

COLORADO -

From Ann Blessin:

Betty Walker, Jubilate Dancers, Denver: We have been busy this summer preparing a worship service which we shared with the members of the Presbyterian Association of Musicians Conference on Aug 3, 1976. About 100 people were present. The evening's activities began with a 45 minute workshop. During this time everyone learned the Lord's Prayer and the Doxology so that all could join in dancing in the worship service later that evening. A short time was devoted to a discussion on "Why We Dance in Church". The worship service began with the Call to Worship: "As a Doe" from Glory. This was danced by five women in the lounge below the Whatley Chapel, at Colorado Women's College. The dancers were accompanied by guitar and singing. After the spoken words by the liturgist and the people, everyone processed up the stairs and into the chapel singing in unison, "Allelu", a folk hymn, several times until all the people were in place. Some of the people carried in banners and placed them near the front of the church during this processional. There was a unison community confession and prayer followed by "Aria" from Suite #3 for the orchestra by J.S. Bach. Four women and one man interpreted this number in dance. For the celebration of the word, we repeated the "Allelu" used as the processional, only this time eleven dancers moved to three verses sung by the congregation. I must say it was a glorious feeling to dance while musicians and choristers were singing. The Old Testament Reading was Genesis 22:1-19. Some of the dancers had been present at Doug Adams workshop in April and we were inspired by his method of interpreting the story of Abraham and Isaac. Five

dancers worked through this scripture portraying their feelings in movement with only their voices used as accompaniment. It was very effective. The New Testament Reading, II Corinthians 5:16-21 was responded to in dance along with a presentation of scripture, contemporary poetry, and readings compiled by Rev. Dr. Donald Bossart and Rev. Jan Divas. While the ministers spoke, three dancers responded in movement representing the Holy Spirit. The dancers were joined by two more dancers and the "Good News" spread to the congregation by the clapping of hands as the dancers moved out among the people. "Ride on King Jesus", a spiritual, was danced by three dancers, accompanied by organ and soloist. This dance came as the Shared Word in the service. The Doxology, Avery and Marsh, was sung and danced by everyone. Next came the Litany of Dedication and the Community Celebration of the Lord's Supper. During this part of the service the dancers led all the people in the congregation forward into three large circles. When people were in place we knelt and sang and danced "The Lord's Prayer", by Lederhouse. We were accompanied by the Capitol Heights Presbyterian Church Choir. The elements were passed and then we passed the Peace of God in our circles. The Benediction: "The Lord Bless You and Keep You" by Ludkin, was sung by the choir and congregation while the dancers moved in and out of the three circles. Many of the participants joined in by raising their arms upward at the end. Many dances were done during this service to show PAM members how, when, and where dance and congregational participation can fit into a worship service. It was an exciting experience.

From Boulder, Barbara Streeb: The Oasis Ensemble has relaxed for the summer enjoying a retreat together at St. Benedict's Monastery at Snowmass, Co. We danced the Shepherd Psalm and the Our Father during the Mass, accompanied by voice and guitar. As a result, Barbara Streeb, Director, offered a retreat experience for non dancers (dancers not excluded) with the purpose of helping participants to actualize their potential by discovering themselves in relation to others. Dancing is one of the means toward this goal, and one of the ends accomplished. Members of the Ensemble have enjoyed a team effort going in pairs to youth classes of various churches in Boulder, to offer an experience in sacred dance expression. We continue to be amazed at how "new" dancing is thought to be! Barbara danced at the convention of the American Lutheran Church held near Omaha, Nebr. in

May. Together with poetry, she danced "I Walk a Stranger" and "Reach Out and Touch" accompanied by singer Maribeth Hoyme and her guitar.

Ann Blessin reports: The final meeting for the Rocky Mountain Sacred Dance Guild was a festival of sharing with member groups participating in a worship service planned by Nan Dhonau. After the sharing new officers were elected in a short business meeting. The Guild also voted to allow \$100 for members going to the June Institute at Kirkridge. The officers for the 1976-77 year are: Lynne Battey, president; Betty Walker, vice president; Margaret Simmons, Secretary-treasurer; Gladys Johnson, hospitality; Dee McElwain, membership; Jan Otto, Ann Blessin, Carla Gilbert, workshop; Connie Fisher, newsletter; Peggy Reagan, publicity. The Guild planned and offered a beginning workshop on September 25 at the Capitol Heights Presbyterian Church. It offered ideas for people wanting to begin a dance choir and actual choreographies were taught.

Lynne Battey, Jubilate Dancers, Rocky Mountain Sacred Dance Guild: Doug Adams taught a course this summer at the University of Montana entitled "The Language of Religious Art: Dance in Western Religions". He was assisted by Mrs. Elenita Brown, dance instructor at the University of Montana. Classes met for three days from 8 a.m. to 4:30 p.m. On the fourth day each student presented the results of the research she or he had been doing during the week, choosing from such topics as American Indian Dance, Black American Dance, Jewish Dance and early and/or medieval Roman Catholic Dance.

Mrs. Brown preferred to call the course "Dance in Religions of the World" and included American Indian Dance and Easter Religious Dance. She also led the class through folk dances of European cultures. Mrs. Brown and one of her students danced the "Gloria" from the "Mozarabe Mass". It was breathtaking to see the thousand year old dance being done.

The week in Missoula was a very nurturing experience. It was gratifying and sustaining. Both Doug and Mrs. Brown carefully drew the picture of dance in our common traditions as well as with

those not so common. It was very obvious that dance is an integral part of worship: something we know but do not always feel or acknowledge. It was experienced as a natural element in life just as singing, reaching out to friends, loving or learning.

Doug's credentials are well-known to the Guild. Suffice it to say here that he shared historical and theological information regarding dance in worship as well as actual dances. Mrs. Brown teaches ballet and modern dance at the University. She does not call herself an ethnic dancer but has literally lived all over the world and is very knowledgeable regarding the dance of various cultures and the reasons why people dance and how they go about it.

For me the class was an affirmation through experience and ideas of what we are about here in Denver and, it seems, all over the country. It was an affirmation of our birthright, to dance, and encouragement to continue to enable it for our fellow human beings.

From Lynne Battey, The Denver Post, May 7, 1976: Dance Should Recognize Diversity of Community

Many worship services have become like sugar--sweet and palatable, with no tension or dissension, according to an expert in liturgical arts.

Doug Adams, who recently led a dance workshop in Denver, said Christians may have misunderstood Christ when he said, "You are the salt of the earth," and changed it to sugar.

He suggested that worshippers recognize the inevitable existing diversity and tension that exists within the community and celebrate that diversity.

Dance can enable the congregation to feel what it believes, Adams said, and added that the congregation can "enable" the dancers in the choreography.

He suggested that members be polled on what movements express their faith and the dance choir can take these suggestions and return with a dance that has grown out of the community's experience.

He said sentences taken out of confessions that are meaningful to the worshippers can

be adapted to dance.

Adams discussed the historical development of dance and led the participants through liturgical dance experiences from the early Christian to denominational experiences, such as Greek Orthodox prayer done standing, kneeling and lying down.

He also demonstrated the Shaker dance and recreated an early 19th century camp meeting of singing and dancing.

Adams earned bachelors and masters degree in religion and dance from Pacific School of Religion and a doctorate in theology from the Graduate Theological Union, both in Berkeley, Calif....

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Carla Gilbert was the resource person in Liturgical Dance for the Rocky Mountain Conference UCC MADD Camp (Music, art, dance and drama). The camp is for Sr. High students and each chose a particular area to work in as well as the opportunity to explore the other three art forms. During the week dance as a vehicle was explored using the work motif communication, community building, expressing emotions and dance for the sheer joy and fun of moving. For the final presentation, members of the group danced "Sounds of Silence", "They Cast Their Nets" from the Rejoice Mass and a jazz version of the Lord's Prayer.

Carla taught a course in Dance and Religion offered by the Colorado State University this fall. The semester-long course explored dances in primitive religions, the Judeo-Christian tradition, the middle ages, dances of Black people, American Indian and modern 20th century Movement. Her class danced an Australian Aboriginal Burial dance and a composition to "Today" centering around the theme "Choice". The gathering was danced by Carla Gilbert and Betty Walker "Come Celebrate" at the Foot-hills Unitarian Church in Fort Collins.

First Plymouth UCC in Denver celebrates its spring each year with a festival of the arts. Each Sunday in MADD May each of the arts, music, art, drama and dance is the emphasis. The final Sunday featured Dance. In the adult education session preceding the worship, Carla Gilbert explored "The Hidden Dimensions of Dance,

Time, Space and Feeling" with a lecture demonstration. During the 10 a.m. worship service the First Plymouth dancers danced the liturgy of the service. Call to worship - reading "Come Celebrate", Invocation - "Lord's Prayer" danced by congregation in their seats, Call to Prayer - "Tis a Gift to be Simple", accompanied by voice and bell choir, Offertory - Prelude and Fugue in G, J.S. Bach, danced by choir which moved out to sanctuary and collected offering and then led congregation in the Doxology in movement, Benediction - "The Ancient Prayer of Protection" danced by the dancers and then they led the congregation from the sanctuary in a march to "For all the Saints". The service was designed to demonstrate movement and flow in every aspect, dance, scripture, sermon and the general design of the worship service.

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The Show Choir of Catholic Youth Services under the dance direction of Elsa Sullivan danced recently "Reach Out and Touch" on the Sunday morning Television show "House of the Lord". The Show Choir expects to dance and sing the entire Mass on this same program later in the year. The Show Choir also presented "Sabbath Prayer" from "Fiddler on the Roof," "Jesu, Joy of Man's Desiring," "God Save the People" from "Godspell" and other selections for the alumnae dinner at St. Thomas Seminary.

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On Thanksgiving Sunday the newly-organized Sacred Dance Group of Washington Park United Church of Christ, Denver, made their first appearance. "Song of Succoth" a Hasidic melody, with words by Judy K. Eisenstein was the focus of the service, and a choral reading based on Psalm 150 and "Shalom Chaverim" was used to tie the Jewish Festival of Succoth to Thanksgiving. Junior and Senior Chors participated in the music. A Sukka (booth) was erected in the chancel and food for the needy in Denver was collected as part of the service. Costuming was simple cotton skirts of various colors worn over leotards, with head scarves, typical of Jewish peasant girls. Pantomime of lyrics as well as the traditional dance as outlined in "The Sukkot and Simhat Torah Anthology" by Philip Goodman was executed.

From Betty Walker, publicity person for the Jubilate Dancers of Denver, Dee McElwain, Director: October 2-3, the Jubilates traveled to Security, Co. for a Sunday morning worship service, "Morning Glory Mass", followed by a workshop. This was a new work for us and it was exciting to see all of the new dances put together in sequence. The United Methodist Church in Security was most generous to us, sharing their homes, their food, their time and talent and themselves in the worship and workshop.

October 8, 1976, the Jubilate Dancers took part in a "Celebration of Hope" at the Broadmoor Community Church in Colorado Springs. This was the final art-worship experience in a three day conference on the arts sponsored by the United Church of Christ Fellowship in the Arts. The "Celebration of Hope" began with J.S. Bach's "Savior of the Nations, Come", sung by the Broadmoor Church Choir, Mr. and Mrs. John D. Buck, Organists-Directors of Music. The Call to Celebration, included the congregation and choir singing two verses of "Hope of the World" while the 21 dancers processed forward on the verses of the hymn. This was followed by a dramatic presentation of the story of Abraham and Isaac by five of the dancers. Out of Change Comes Newness, consisted of a dance interpretation by three dancers, to readings based upon II Corinthians 5:16-21--"And for anyone who is in Christ, there is a new creation; the old creation has gone and now the new is here." The movement of this dance carried over into "Ride on King Jesus", a spiritual. "Jesu, Joy of Man's Desiring", J.S. Bach was sung and danced by the choirs. "Christmas Cantata" (1958) by Daniel Pinkham was presented in song by the Broadmoor Church Choir with accompaniment of the Double Brass Choir from the University of Denver. The congregation and choir sang the third and fourth verses of "Hope of the World" in preparation for "Black Host" (1970) by William Bolcom, a musical composition for organ, percussion, electronic tape and now, dance. The title of this work is taken from the "Black Mass" envisioned by St. Secaire. This Mass was to be celebrated in order to purify the church of its own sin. William Albright, to whom the piece is dedicated, feels that the music is an emotionally based piece that is chiefly about fear. The score is in-

scribed with the rueful words of Lord Russell: "In the daily lives of most men and women, fear plays a greater part than hope: They are more filled with the thought of possessions that others may take from them, than the joy that they may create in their own lives and in the lives with which they come in contact. It is not so that life should be lived." The climax of the piece is the ancient psalm tune from The Geneven Psalter 1551. The tune is wedded to a new text written in 1954-- "Hope of the World"--the text used in this celebration. In the dance, many emotions were used to convey dying, death, and new life. Crucifixion and resurrection became a process rather than the event through which the dancers moved....To celebrate life is to celebrate death as a meaningful part of our lives. Only in limitations do we find the perspective for freedom, for hope. It was a very exciting and enriching experience working with Jan and John Buck and the choirs on this work. Everyone involved gave generous portions of time, talent, and love. The service was well received and it was rewarding to be a part of this celebration.

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October 17, 1976 the Jubilate Dancers worshipped with Parker United Methodist Church in Parker, Colorado. The "Morning Glory Mass" was sung by the choir as we danced. The benediction, "Alleluia" was danced by all of the dancers with the congregation joining in on the last verse. The song and dance were repeated as everyone moved outside to the lawn forming a large circle. When all were in place we shouted "Alleluia" a few times in unison, then the circle broke and there was time for fellowship.

The Jubilate Dancers travelled to Grand Junction, Colorado November 5-7 to do an all day workshop, an evening Succoth festival, and three worship services. Four churches in the area combined efforts to make this trip possible.

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The Sacred Dance Choir of Christ United Methodist Church, Denver, Connie Fisher, Director, was organized last summer to take part in a series of creative encounters for four July Sunday mornings. The experiences involved the families of the congregation, from the young children to the grandmothers and grandfathers. Using the themes "Freedom to Be"

"Freedom to Move", "Freedom to Create", and "Freedom to Share", the members of the church met together in discussion groups, worship experiences, and encounter sessions, to discover the meaning of real freedom in their lives. On the "Freedom to Move" Sunday, Diane Koenigs met with the children to help them experience dance, using the song, "I'll Sing a Song to Celebrate Myself". (This may be found in the teaching curriculum of the Methodist Church.) They then shared their experience with the rest of the congregation at the worship service. Connie met with a group, ages 12-82. After telling a little bit about movement in the early church, she led the whole group in "Kum Ba Yah", to illustrate the expression of emotion through movement. Then, taking the story of Abraham and Isaac (One of Doug Adams' excellent ideas for congregational involvement), they divided into small groups and began moving through the feelings of the people in that story. Pictures were taken and voices recorded as they moved and spoke the words which expressed their anguish or fear or acceptance or release. (And not one person of the 35 sat out!) Meanwhile, the dance choir, was both participating and observing, and created a dance for our Communion service on the last Sunday. Slides of our previous experience were also shown. One picture of our Lay Leader and his wife with their arms held high and beautiful smiles on their faces, was particularly striking. That morning must have been a poignant time for them, they had lost two sons during the Viet Nam war.

The choir continued dancing and did "The Holly and the Ivy" (outside the church door, as in Medieval times) on Advent Sunday. The children did an Avery and Marsh arrangement of "Here We Go a-Caroling". Both groups took part in the "hanging of the greens" service. On Christmas Sunday, Phyllis Barron, Kathy Fosnight, and Diane Koenigs danced "What Child is This?"

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Connie Fisher taught a workshop in dance for the United Church of Christ Fellowship in the Arts Conference in Colorado Springs, October 6, 7, and 8. Stressed

were the contributions dance has made in the historic church and the recognition that the body in movement can restore to worship the dedication of the whole person. Following is the "Affirmation of the United Church of Christ Fellowship in the Arts". It is well worth our study as a guild and discussion as to how we might relate to their program. (For information write Grant Spradling or Jay Beull at UCCFA, 287 Park Avenue South, N.Y., NY 10010.)

AFFIRMATION OF THE FELLOWSHIP IN THE ARTS

Whereas we are heirs of the biblical inheritance of art, of the God who created form out of chaos and who put life and breath into the dust of the earth, of David who danced before the ark and sang songs of the struggle and soothing of faith, of Jesus who drew pictures in parables and raised the common elements of our lives to a symbolic and sacred use, and of John who revealed a new vision of heaven coming to earth:

Whereas the church through the ages has been patron and preserver of the arts and the artists;

Whereas, the United Church of Christ firmly believes in the development of the whole person as a cultural, social, and political being;

Whereas, the potential for magnificent creative activity exists within and among each of us;

Therefore, we affirm the contributions of arts and artists to the quality and the vitality of life in our church and world. The artists in our midst illuminate the symbols by which our historic faith is made known and enables the people of God to experience and express the living and liberating power of God.

We believe that the arts are a prophetic and effective channel for the mediation of God's judgment and grace for the redemption of the world. As we are drawn into a work of art, we experience its transforming power. As the arts open us to new ways of understanding, both personal and public, they gift us insight and energy to act in love and justice for the sake of the Holy.

We affirm the arts, both inside and outside the church, not to baptize them or to control the artists, but to renew, sustain, and transform people in a new sense of themselves as persons and in relation to each other in the community.

We urge local congregations, conferences, the general synod, instrumentalities, publications

and church-related institutions (educational, welfare, health, etc.) of the United Church of Christ to recognize and support the arts, and to develop the creative potential of their members.

We encourage churches to support state and local arts agencies and councils and state and local municipal governments to the end that no one be denied opportunities to create and experience art because of barriers of circumstance, class, race, sex, income and remoteness.

We urge the churches to encourage the expression of all forms of arts and crafts, including the indigenous art of ethnic minorities.

We encourage the churches to examine their use of physical space in order to consider sharing space available with the community's artists.

We encourage the church to support and expand the number of artists in residence, both in the church and in the community that they may contribute to the life of the church and its neighborhood.

We encourage the jurisdictions of the church to recognize and support certain churches as having special ministries to and with artists.

We encourage seminaries and colleges related to the church to take seriously esthetic ways of knowing and communicating through art the judgment and grace of God in their curriculum and degree program.

We urge the church to struggle for justice for the artists in our society.

We encourage members of the church to risk opening themselves to the power and dynamics of the contemporary arts.

We support and urge membership in the United Church of Christ Fellowship in the Arts.

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United Church of Christ Fellowship in the Arts: The newly-formed UCCF in the Arts met in Colorado Springs on October 6-8, 1976, for its first Annual Meeting. It opened with an "Art Blast" event, the University of Colorado Bell Ensemble, under the direction of Everett Jay Hilty.

...Historic (1889) First Congregational Church in downtown Colorado Springs hosted the opening night dinner. The keynote address by George Otto, Rocky Mountain Conference Minister, was followed by an art-filled worship service in the sanctuary, featuring the magnificent organ, choir and dance.

An afternoon of workshops and interest groups led by knowledgeable persons in the field included: Problems of the professional church artist, Evertt Hilty; Arts in Christian Education, Gale and Fred Hodkins; Arts in Seminary Education, George Otto; Dance, Connie Fischer; Drama, Robert Nuhn; Visual Arts in Contemporary Church Life, David Driskell....

The art-worship experience at Broadmoor Community Church brought the conference to a dramatic close with organ, choir, brass, percussion, electronic tape, and the Jubilate Dancers from Denver, leading the congregation in a "Celebration of Hope" Music from J.S. Bach, as well as two contemporary offerings; Daniel Pinkham's "Christmas Cantata," and "The Black Host," by William Bolcom, were performed in sound and sight, a most exciting and memorable evening. This was a fitting climax to an Arts Conference filled with learning and sharing experiences, as well as living examples of why the church and the arts belong together.

CONNECTICUT -

Suzanne Valade, Manchester: The Sacred Dance Groups of Center Congregational Church, Manchester, Conn. participated in a town-wide Bi-centennial Thanksgiving Service. Following a spoken prayer of invocation, the group interpreted "O Be Joyful", a version of Psalm 100 by Glarum.

The words for the Offertory hymn were especially written for this service by our director Betty Simpson. Using the tune of the familiar Tallis Canon, the dancers interpreted the Thanksgiving Canon: "We bow before thee to confess / The bondage of our selfishness - / Forgive us, Lord and set us free / To join in glad community.

"O send us forth to live with joy--/ Our every talent to employ; / In loving service may we share / The gifts entrusted to our care."

Over 700 people attended this ecumenical service, with local clergy as liturgists, and Salvation Army Band, Bell Choirs and High

School Chorus providing the most inspiring music. The sanctuary was decorated with banners from local churches and the offering of hi-protein canned goods went to stock the Emergency Food Pantry.

Christmas Eve Candlelight Service in Center Congregational Church had a reunion with all former members of the Dance Group, interpreting "O Holy Night" and a tableau of "Silent Night."

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From Katharine Rutgers, Greenwich: I taught Liturgical Dance and The Lord's Prayer at the Riverside Church in N.Y.C. during October and November. I have made a film of the Jacob Obiecht Mass, Ancient Netherlands Compsoer 15th century, and the "Ted Deum" of Berlioz first, 2nd and 5th movements. On Nov. 18th I showed a film for the Contemporary Arts Club which included my dance interpretation of the "Allelulia" of Mozart, "Oh Holy Night", "Silent Night" "Joy to the World" and the "Ave Maria" of Bach-Gounod; also the "Cruxifixus", "Religious Meditation" of Gottshalk, "The Rosary" of Nevin and the "Psalms" of Charles Ives which I presented last year at the Marble Collegiate Church in NYC for the Senior Citizens.

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Suzanne Valade reports the possibility of a workshop in Manchester in early March organized by Dorothea Burkholtz of Windham, Conn. (Contact Dorothea Burkholtz.)

ILLINOIS -

Toni' Intravaia, Carbondale, Director Sacred Dance Choir, reports: Rebecca Shelby and Kathy Andersen, members of the SD Choir were part of the worship service on December 12 at St. Luke's Chapel, United Methodist, Wesley Community House, Southern Illinois University in Introit (On This Day), Anthem (Born in the Night), Anthem (Lovely Child) and the Offertory (O Sing a Song of Bethlehem).

As part of the Morning Etude Club's Christmas 1976 at St. Francis Church, Carbondale, Toni' Intravaia danced "Mary" (Ave Maria-Bach-Gounod), "Man" (March of Man-Gaul) and "Glory" (Excerpts from The Messiah, Handel) with organ.

INDIANA -

Ann Harmeson Hardacre, Anderson, reports: The Ann Harmeson's Liturgical Dancers gave "This Is My Commandment" in dance, with music by Bernard Hamblen, as part of the worship service November 21 at the First United Methodist Church in Anderson at the nine and eleven o'clock services.

MARYLAND -

Aldema A. Ridge, Columbia: Interest in Sacred Dance in the Upper South Region continues to grow. On Saturday October 30th, thirty-five dancers participated in a workshop. Mary Jane Wolbers came to our area and led an all-day session entitled "Creative Dance for the Sanctuary". The time spent on technique and discussion was profitable for all.

Dottie Johnson, Frederick, reports: Fr. Ed Coppinger of Maryland "...attended a Community Education Resource Fair at St. Marks High School in Wilmington, Del. It was an ecumenical venture, consisting of a series of workshops and demonstrations in the field of worship, audio visual media and education. In the evening there was a demonstration by a Liturgical Dance Group from Holly Oak Methodist Church of Wilmington. Mary Jo Tracey did a solo to 'I Wonder as I Wander' by Joan Baez. A highlight was a group interpretation of excerpts from 'The Messiah'."

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Diane Pierce, Lutherville, Md - This past year, a liturgical dance group in the Lutherville-Timonium area led by Diane Pierce and comprised basically of teenage boys and girls representing a variety of churches celebrated worship through dance in many ways.

"A Pilgrimage to Christmas", a dance drama with music, dance and narration, was received very enthusiastically by a wide variety of congregations and church-related schools in the Baltimore vicinity. The music and dance of this Christmas program represent a pilgrimage through history--from medieval processions to modern dance forms and rhythms.

The group participated in a musical/dance drama "Masks" and an ecumenical Lenten Service which included a prayer-dance to an original piece of music - "What is Man?"

Other church groups responded well to workshops on the use of movement in worship where

everyone attending was involved in various types of movement. In the spring, an outdoor setting with the theme "One with Creation" used the beauty and sounds of nature along with the movements of the family groups who comprised the worshipers, giving each a sense of freedom and closeness to God as part of His world.

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Lori Jackson of Lutherville and Lamb of God Community. Eight dancers presented a dance choreographed by Melissa Lynch at a coffee house held during the Baltimore General Charismatic Conference on December 4 at the Civic Center. Lori and some of the other dancers have attended SDG Workshops and are dance majors at Towson.

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Dottie Johnson: A highlight of fall worship/dance events for me was the inspiring experience and privilege of dancing at the ordination of Mrs. Barbara D. Mehl into the Catoclin Association, Central Atlantic Conference of the United Church of Christ on Sept. 12. Psalm 150 by Cesar Franck for choir and organ was selected by Rev. Mehl and Mrs. Nancy Roblia, Music Director. Nancy has provided music for me since then, so we rejoice in collaboration.

I have conducted several services and workshops. On Nov 28 I presented a service at Fort Meade Post Chapel. The setting is lovely and ideal for dance. This event was an initial introduction to Liturgical Dance and was well received. I incorporated several ways of using dance in a service - processional as the congregation sang "Holy, Holy, Holy"; a suite of 3 carols - variation of "Oh, Come Emmanuel", arranged for organ by Leslie Betteridge, an old German Carol "Dove Descending" arranged by Herman Schroeder and "From Heaven on High I Come to Bring Good Things" arranged by Schroeder. After a short talk on worship through dance and congregation readings, I danced "Oh Holy Night". This service was concluded by "God Be With You Til We Meet Again" which I have used before as a solo combined with congregational movement at the end. By the end of the service the congregation should be ready to lift minds and hearts and arms in Praise and Adoration!

On Dec. 5, I conducted a workshop for 55 pupils at the Visitation Academy in Frederick. There was much joy in celebrating our faith in dancing carols and several contemporary hymns and rounds. The young people were enthusiastic and creative in their cooperative choreography. I taught them the Doxology as presented by Margaret Taylor Chaney at Lancaster in October. This is the 2nd year I have presented a workshop of this type at Visitation - I look forward to the next time.

At the midnight communion at Hood College Chapel on Dec. 12 six dancers presented "I Wonder as I Wander" and a duet to "Ave Maria" was offered by Rachel Ouyym and Mari Haeftin. Both dancers attended the Oct. 30 workshop with Mary Jane Wolbers at Columbia. Dance has been used in worship at Hood for many years whenever possible. Interest among students has increased this year.

More opportunities are opening up in my own church. On Dec. 19 I danced the Prelude and Offertory - music for flute and organ selected by the music director Richard Strand. He is enthusiastic about liturgical dance. I am blessed by two fine music resource-persons in Frederick!

In January a steering committee met to form a local SDG Chapter - to encompass Richmond, Fredericksburg and areas within an easy distance of Washington. We are grateful to have information and encouragement from Connie Fisher - the Rocky Mt. SDG is a thriving model.

MASSACHUSETTS -

Madeleine Moss, Christ Church, Needham: The Thanksgiving Festival at Christ Church, Needham was held on November 21st. The congregation and choirs sang the traditional "All Good Gifts," while two children carrying baskets of fruits and vegetables led the procession of first, second, and third graders into the church. On the refrain, the first and second graders moved in a circle while the third graders moved in a different pattern in the chancel. On the second verse, they moved in the center aisle and in the side aisles and on the refrain moved again in the chancel area. This was an attempt by the director, Madeleine Moss, to use as much of the church as possible and to involve the entire congregation in the spirit of Thanksgiving.

Joan Sparrow: In October I attended the Centerville workshop organized by Martha Yates and led by Margaret Taylor Chaney.

On November 21st the morning worship at the First Parish in Brewster was called "A Saint Matthew Trilogy" and intoned to relate that gospel to the present. It involved over a dozen men and women. Bob Saey wrote the first and last sections. The middle section needed a lot of movement. I was responsible for that part assisted by Sylvia Appelbaum, who also danced a solo in the last section.

From Judith M. Stames (Framingham): I am living in London for the year with my husband, who's on sabbatical, and my 4 children. While here, I'm studying with Dr. Marion North at the Laban Centre for Movement and Dance - earning a master's through Goddard College in U.S. This country may not be able to touch us as far as technique goes, but they're way ahead of us in movement education for children, mostly because of Laban himself.... will be back home July, 1977.

From Kay M. Seivard, Worcester: Revelation Sacred Dance Ensemble of Trinity Lutheran Church, Worcester, presented a procession and presentation of gifts at the Thanksgiving Eve Service. It took much the same shape as last year with the dancers wearing bright colored caftans moving to the words and music of "We Plough the Fields and Scatter". At the conclusion of the dance section the congregation was guided to the altar to present their gifts of food and money. It allowed all members of the congregation present that evening to feel the joy of dance in worship.

On December 19 Revelation joined with Trinity Choir and the Choir of Emmanuel Lutheran Church, Worcester to present the cantata, "One Man" by Theresa Hietbrink Waters. It is a musical based on the life of Christ, with dancers appearing as the spirit of the Devil, to tell the story of Creation, Christ at three different ages, Mary, his mother, and a group of twelve of the faithful, dancing "Joy to the People".

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Jeanné Sanders, So. Framingham, reports: The "Trinity Dancers" of Bay State Dance and Gymnastics Association presented two Thanksgiving dances both danced for St. Blaise Church in Bellingham and Hudson Catholic High School. The first was an offering danced to "Thank You Lord", on record by "The Sixth Day" and choreographed by Jeanné Sanders, director of Bay State and The Trinity Dancers, and began with

each girl carrying an offering as she danced towards the altar. Offerings were dried flowers, nuts, horn of plenty, gourds, pumpkin, popcorn, squash, fruit, straw and corn. The second dance on record was "Land of Peace" by Paul Clark & Friends and was again choreographed by Jeanné as the communion hymn. The girls: Anne Beth Carey, Pamela Deffley, Mirian Vichi, Kim Sanders, Elaine Huffman, Lisa Gerstenberg, Kim Hoagland, Mindy Wakefield and Cathy Plute. This represents five towns in Mass. The girls planned their own costuming--wine color long sleeve leotard and wine color long skirts with pink tights, pink shoes and pink ribbon around the waist. Dances for Christmas and Advent were performed and Elaine Huffman prepared a teenage group to dance for the third Sunday in Advent in the Memorial Congregational Church in Sudbury.

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The Motion Choir of First Parish Church in Dorchester and their director, Carol Davis, have had an exciting Fall season. On October 31 at a worship service, the Choir presented "Bless This Church" - an adaptation of the well known "Bless This House"-with lyrics rewritten by our minister to describe the architecture and ritual of our church. Five dancers appeared in white robes with jewel-tone stoles - accompaniment by organ with mixed choir/soprano solo. Rev. Robert A. Storer (who introduced sacred dance to First Parish during his ministry there) was guest preacher on this occasion. He said it was personally gratifying to observe the continuance of a tradition which he had established.

At a worship service on Thanksgiving Sunday, six girls interpreted the hymn "Faith of Our Fathers" in pastel robes - organ accompaniment and a mixed-voice choir.

The Choir was invited to present a Christmas Program of Sacred Dance at the Masonic Temple in Quincy, Mass., on December 13 for the Wollaston Chapter, Order of Eastern Star, where Carol is currently an officer. We opened with "The Lord's Prayer" by Malotte - then presented "Gloria in Excelsis Deo" in three parts with readings from Scripture highlighting the Appearance, Proclamation, and Rejoicing of the angels at the birth of Jesus. Music was provided on the organ with a contralto soloist: "What Child Is This" - "The First Nowell" - "Hark, The Herald Angels Sing." Seven dancers wore white robes accented with silver halos, belts, and sleeve

trim. They carried white candles in the first segment, and red roses in the third. We concluded our program with the choral blessing, "Wherever You Are, God Is."

On the Sunday prior to Christmas, we repeated the 3-part "Gloria" for the morning worship service with organ accompaniment and a choir of mixed voices.

MINNESOTA -

Ann Maud, dance director for a new member, Concentus Musicus of Minneapolis reports on various activities of her group, The Renaissance Dance Ensemble (a part of Concentus Musicus directed by Dr. Arthur Maud.) This company presents professional concerts and services in authentic presentations of Renaissance music and dances both secular and non-secular. Among their works this year are: Religious and church dances: Los Seises, Dance of Death, Orientus Partipus (Feast of Fools), Labrinthine dances, 15th and 16th Century dances, Maskings, Mummings, Mimings. "Music for Worship" - Concentus Cantorum (acappella) and the Renaissance Dance Ensemble: religious dances - the Church Year in Renaissance music. Dumb Show from a Miracle Play, Dance of Death, Pied Piper of Hamelin. "A Booke of Hours" - Hours of the Virgin and Office of the dead. Music including Hymns, Madrigals, and a Motet: Angelus Domini.

On Dec. 14, 15 and 16 the Concentus Musicus and Dance Ensemble presented "Nowell Sing We Both All and Sum"--Music for the Feast of Christmas with carols, court dances, Kyrie, Credo and the combined groups presenting Mikolaz Zelienski's "Magnificat". Their seasonal series includes concerts, Church services, and workshops.

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Susan Bauer, St. Olaf Dance Company, Northfield: Danced "Chichester Psalms" by Bernstein (group); "Day by Day", by Father Duvall (group), "Magnificat", by Pendernecki (solo - first section); "Fool's Prayer", by Edward Rolland Still (poem, solo); Choreographed Lecture Demonstration Sacred Dance in Christian tradition.

ROBERT HAVENS, Rochester: "Good News" a children's week TV special from the Christ United Methodist: "Good News" was given birth as the Rochester Area Church Council considered ways to extend its ministry with children. The project was then developed by its Department of Christian Education....Bob Havens, minister of education at Christ Church, develops scripts under the title "Testament Tales". Each week, a story that Jesus told to interpret "what God is Like" is introduced, with songs, stories, puppets, shouting responses, and echo pantomimes, program themes include "Who Is My Neighbor?", etc. Actors include twenty children in younger elementary grades from various Rochester churches....Program 7 "Circle of Life" Mary Beckenbaugh develops theme in interpretive movement...Children in circle around rug, and they sing each refrain. Talk with Mary about dance....Program 8 Storyteller Carolyn Stanson involves girls and boys in "The Bright Yellow Rope" which helps children live out the teachings of the "Good Samaritan" story. Mary Beckenbaugh helps children express themselves through the interpretative dance "Circle of Life"....

NEW YORK -

Robert Yohn had a Holiday Workshop in Sacred Dance December 27 - January 1 at his Studio, 135 W. 14 St, 2nd Fl. Bob also reports he has a three weeks solo tour to California and Denver with Judy Rock and the Rocky Mountain Sacred Dance Guild.

OHIO -

Margaret Taylor Chaney: Anne Herbert Smith and Margaret led a Saturday Workshop on "Enriching Faith Through Movement", September 25, Center for Movement Exploration, West Hartford, Conn.

Margaret also led a Workshop on Saturday October 2 on Cape Cod.

Margaret led a 4-day workshop in Lancaster, Pa., on a variety of angles. Kay Troxell set up the workshop sequences, TV interview and newspaper interview - most rewarding.

On Sept. 23, Margaret reports: I had an hour presentation entitled "Look Up and Live" --(symbolic movement in everyday living and

also congregational movement to hymns). This was in Burlington, Vermont at the Annual Meeting of United Church of Christ Women of Vermont. I found a free responsiveness in these New England women (average age around 60) as they - right in the pews - joined in upward and outward reaches and in linking together using three stanzas of "God of Grace and God of Glory."....

"Save us from weak resignation
To the evils we deplore
Let the search for thy salvation
Bring new hope as we explore.
GRANT US WISDOM, GRANT US COURAGE
SHARING WITH EACH OTHER MORE
SHARING WITH EACH OTHER MORE."

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Here in Oberlin, Andy Wight, the ass't. Minister, Leslie Smith, college student, and I are working on Congregational dancing to Christmas carols. Also I am dancing carols with the children in the church school.

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Here is a bit of News! Nancy Scotford, dance major at Ohio State University, danced at the Memorial Service (September 28, 1976, Hamilton, New York), for her grandfather. It had been his request for he has been a long time enthusiast for Sacred Dance, for it was largely due to his enabling that I wrote my first book "The Art of the Rhythmic Choir" in 1950. Nancy Scotford wrote of her experience: "It filled me with great joy and pride to be able to do this." May there be more use of dance to celebrate the on-going life at Memorial and Funeral services. Request this and name the person or group that you wish to dance.

PENNSYLVANIA -

Mary Jane Wolbers was privileged to share in the ceremonies honoring the retirement of Dr. Jane Nelson, assistant director of Kirkridge, on September 18, 1976. The occasion was held in the afternoon out-of-doors with the beautiful mountain-top scenery at the Lodge in Kirkridge as a back-drop. Sacred Dance Guild student members, Barbara Eveland and Sue Gluck, also danced. Works performed were: "Simple Gifts" from M.J.W.'s "Shaker Set"; "Go Tell It On The Mountain" (to the Peter-Paul-and Mary version, made even more appropriate by the fact that Jane was,

quite coincidentally, garbed in white, red, and black) and "Dona Nobis Pacem."

Ginger Keemer has just begun a new motion choir of 6 girls (10-11 yrs.) who presented "O Little Town of Bethlehem" in a Christmas program, using suggestions of Margaret Taylor Chaney.

Marcia B. Murray: The fall has been an active and exciting time for the Pleasant Hills Community Presbyterian Dance Choirs as they have all been involved in some glorious celebration. The Chapel dancers presented Scripture selections in medley form, a result of the SDG summer workshop. The high school dance choir presented their summer works in November. All of the younger choirs, children involving 22, and chapel dancers 9, presented a grand procession of thanksgiving on Thanksgiving morning, presenting their fruit and vegetable offerings to decorate the communion table. After the service the children sacked the goods and presented them to deserving families. The high school dance choir has joined with the adult Liturgical dance choir this year and did a beautiful Christmas workshop service, presented for the Canterbury Christian Woman's Guild of the St. Thomas a Becket Catholic Church in our community: "Ave Maria", "Silent Night", three Christmas Carol Medleys, and the Shepherds Chorus from "Amahl and the Night Visitor" which director and choreographer Marcia Murray presented last year for the community. The Young Choirs presented the annual Christmas Eve service with "Sing Carols Gay" and Children's Cantata.

Lorraine Blaha, Sacred Dance Guild, Monroeville United Methodist Church, Monroeville, Pa: Senior dance group interpreted the Dakota Indian "Thanksgiving Hymn" on Thanksgiving Sunday morning at the worship services. This piece was accompanied by the Chancel Choir, Piano and Drums. The dancers presented Thanksgiving bounty (corn, gourds, etc.) at the altar while others used Indian type Praise-to-God movements in the chancel. Yoga postures were also included in the dance.

The Jubilate dancers interpreted the dance "Joy" by Apollo 100 (recording) which was adapted from Bach's "Jesu, Joy of Man's Desiring." There was a solo dancer who represented JOY while the other six dancers were in opposition to her until the Joy overcame and included them. This dance was presented Thanksgiving Eve at the annual worship service.

Lancaster Area

On October 15, 16, the Parish Resource Center

at Lancaster Theological Seminary sponsored a "Weekend with Margaret Taylor Chaney" with the help of active SDG members.

Friday morning the program began with dance in the chapel followed by a lecture "History of Dance in Christian Worship." In the afternoon there was a session on "Children and Dramatic Movement." In the evening Seminarian families were encouraged to participate in ideas for "family night."

The Saturday's session "Celebrating Through Movement" took place at St. John's Church of the Apostles. The response to these sessions was magnetic. Margaret's personality was bright, a delight!! There was a flow of communication, support and sharing which enlightened and inspired many.

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As a follow up to Mrs. Taylor's weekend, a workshop is being scheduled for March 19, 1976 at St. Johns Church of the Apostles in coordination with the Parish Resource Center. At this workshop the theme will be dance choirs; how to begin; what to wear; music, etc. Special guest will be Sandra Orr (tentative) who has had ten years of experience in Sacred Dance. We also plan for a sharing of pieces already choreographed by various Dance Choirs. For further information, please contact Mary Alice Bukkowsky, 221 Green Lane Drive, Camp Hill, Pa. 17011.

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Philadelphia Area: Hal Taussig is active at Calvary United Methodist in a ministry that integrates the arts and service to the community. October 29, 30, 31 a special celebration of the arts, Christian Faith, and the Black Experience took place at Calvary. Special guest leaders were Sylvia and Flecher Bryant. A very unique experience is the multi-media drama "The City." The participants are seated in an environment like a city subway with the sounds and slides to make it feel very real. While riding on the subway the drama unfolds. From chaos, clutter and delinquency shines the light of love and hope through a little old lady with a special message. The message is of love through action. Ideas are shared on how one can serve in "The City" community. The newest adventure

by Hal Taussig is a Living Room Drama, "Look at What you Hear." The drama is based on the last half of the fourth chapter of Mark. Members of Calvary are invited to host the drama which presents a picture of the ways Calvary reaches out to meet the needs of the community. A colorful, creative way to show that Calvary Methodist cares and does something about it!

Lehigh Valley Area

Sister Katie Hooper has been very active with dance at Kutztown State College on campus and at the Christopher House. She has been teaching dance classes, leading retreats, assisting with moving celebrations, and other services.

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Dance was a part of the Baptism-Celebration of Children on "Joy of Jeremy Day" on October 10, 1976. The grandfathers, parents and four young boys danced with Jeremy to "Come as a Child" by Avery and Marsh, choreographed by Alice Rader. The celebration began with an hour of creative activities for all age levels. Creative art activities included the making of banners, copper plaques, God's eyes, Church Bulletin necklaces, and stain-glass windows made from colored tissue paper. Many adults joined the choir for a rehearsal of a new, delightful song by Avery and Marsh, "Let the Children Be."

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Three young ladies interpreted an Indian version of the 23rd Psalm which was read and choreographed by Alice Rader on November 21st at Emmanuel UCC Church in Allentown. A very simple, easy dress is fringed burlap which comes in a variety of colors.

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Having recently moved into the Lehigh Valley, I am very encouraged by the number of people interested and or involved in Sacred Dance. Jeanne Meixell, president of Dance Masters of America, recently joined the SDG and has been spreading the word of the SDG. She also teaches at Allentown College, "St. Francis de Sales" and has helped to choreograph dance as a part of various chapel services there. Sandra Orr, who has had an extensive background in Sacred Dance, is acting as consultant to those of us in this area who are

seeking advice, support, and resource. Other names come to me, I am encouraged!

From Alice Rader: Build the Guild Project!! Many of us who are aware of the newsletter put out by the Rocky Mountain Sacred Dance Guild are very inspired as to what can happen with an active "together" dance community. We each are unique and develop at various rates, resources and energy. In my region I have begun a resource file bank of dance leaders in this area.

Alice Rader reports: Two dancers who did come together to dance at Lawrenceville School in New Jersey on December 5, 1976 were Robert Yohn and Savitri Popkin. They danced several works including "The Man They Say". Savitri and Robert met through the SDG and Rev. Robert Fisk made the request for sacred dance through the Guild.

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Ruth Ann Rude: Ruth Becker, Susan Rogers and Ruth Ann Rude created and danced a MorningSuffrages worship service on June 29, 1976 for the Church Music Institute of the Southeastern Pennsylvania Synod of the Lutheran Church of America. Worship service planning was assisted by The Rev. S. Anita Stauffer. The subject, "Death from Despair to Hope" was chosen by the dancers and all parts of the service built upon the topic. Sue danced "Grief" which was preceded by Job 30:20-31. "Psalm 126" and "Now the Green Blade Riseth" were sung by the choir and performed by the three dancers. The congregation held arms up in the traditional way of praying to God and recessed using the traditional Christian tripudium step. The service or parts of it have been presented in Lafayette Hill, Philadelphia, Royersford, Flourtown and Quakertown.

Alice Rader reports: Donald S. Marsh presented Lloyd Pfautsch's "A Day For Dancing" on December 19 at the Port Jeruis Presbyterian Church, N.Y.; it involved a choir of 25, 3 wind instruments, 2 percussion players, 3 actors and 7 dancers.

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From Lancaster, Kay Troxell writes:

"The Moving Spirit" sacred dance trio participated in a "Church and the Arts" Workshop in September sponsored by the Lebanon County Council of Churches. Each workshop registrant had a two-hour session in church drama, art, and sacred dance. At the day's conclusion, each group shared what it had done in each field. It was a good experience for all of us to see how the three "arts" can work together to enrich the worship service. Each dance group worked on its own Communion hymn and Doxology. After one particularly moving Doxology, an observer remarked, "Sunday mornings are going to seem awfully dull after this."

"The Moving Spirit" has danced Avery and Marsh's "Mary, Mary, What You Gonna Name That Baby?" as the theme for the December 8th Chapel service at the Lancaster Theological Seminary; and for the Millersville, Pa. United Methodist Church's Women's Association's Christmas service, December 14.

The Choir Director of Highland Presbyterian Church, Lancaster, invited "The Moving Spirit" to dance several parts of the choir's Christmas program, December 19. The choir sang "This is Noel," (a happy skipping song swinging small hoops with ribbon streamers that matched our dresses), "The Shepherds" (plodding-type music with tree-limb staffs and burlap capes), "The Angels" (a slowly moving tableau around the manger), and a reprise of "Come Singing Noel." We made use of the aisles and only used the raised chancel for our tableau.

The high point for all of us in Lancaster was Margaret Taylor Chaney's visit in October. Her radiance has illuminated all of us.

Marian Roy and I (Kay) from SDG danced with the Lancaster YWCA modern dance group in Dr. Normand Lockwood's "Choreographic Cantata" written for choir, organ, percussion, and dancers. It is difficult music but highly rewarding. It was an evening performance in October in the chancel of St. James Episcopal Church, Lancaster, built in 1820 with the old grave stones forming part of the chancel floor where we danced. The Cantata was so well received that it was repeated Sunday, January 9, in place of the sermon.

I have been giving a sort of lecture-participation-demonstration called "Praise God with Dance" to groups in various churches--the idea being that with some knowledge of the history of dance in the Christian Church and some personal participation in very simple movement, members of a congregation are much better prepared to have dancers or dance choirs in their Sunday worship service. Recently after a talk at Highland Presbyterian Church, a woman came to me and said fervently, "Thank you so much for giving me permission to dance in the church." How sad that so few know how essential movement was to the early Christians (a big thanks to Doug Adams and Margaret Chaney for spreading the word).

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Alice Bonnell, Warren: When I was asked to lead the devotions for the June meeting of our United Methodist Women of Frace United Methodist Church I decided I would try and incorporate some Sacred Dance. I presented a short introduction of Sacred Dance for I am sure it has never been presented in our Church. The resource used for this introduction was "A Time to Dance" by Margaret Taylor. Using the patriotic theme for the devotions I did an interpretive movement of "America the Beautiful". The hymn was sung and recorded on a tape. I thank God for the ability to praise Him in this manner. Reading the newsletter gives a lot of support as I am unaware of any others in this area interested in Sacred Dance.

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From Elayne Kaplan, Westchester:
The Gestalt Center, 210 S. Walnut St,
Elayne Kaplan, Instructor: At Temple Center City Campus, 1619 Walnut Rm. 505
Dance 384 "Principles Underlying Movement Therapy" 3 graduate credits, Mondays 6-9: Theories and practices of contemporary 'body' psychotherapy practices. Reich, Lowen, Rolfing, Alexander, Psychomotor, Feldenkrais, dance massage.
At the Drake Hotel, 1512 Spruce, Room 217
Wednesdays 7-9, "Recovery of the Body": Emotional and physical release of body armour and tension through dance, theater games, massage, and practices.
(For further info: write E. Kaplan!!!)

TEXAS -

Barbara K. Beach, Austin: The Dance Workshop of the First Unitarian Church of Austin, recently participated in two services. The first, and most ambitious, related dance, jazz piano improvised for the occasion, and meditations by the minister, The Reverend Kim Beach, to explore the quest toward human wholeness. With the minister's help, we crystallized the quest in four words: awakening, limitations, possibilities, affirmation. Then he and we went our separate compositional ways to create four dances with the jazz pianist, Matt Harris, and he, to create the meditations. The meditations, which in each case preceded the dances, comprised a twenty minute block at the close of the service. Our eccumenical group included Barbara Paul, Ashley Winship, Tim Hurst, Patty Bryan, Karen Potter, Karen Malan, and Barbara Beach.

Our second service combined dance and simpler movement and groupings to the Heinrich Schutz Christmas Story, a child-like yet profound musical gift presented with choir and a multi-age cast of "thousands". Karen Malan danced the role of the angel.

The Dance Workshop meets weekly and invites the participation of those interested in liturgical dance and all aspects of dance composition and performance to explore and create with them.

VIRGINIA -

From Miss Judith Hatcher: Virginia Beach, September 1st I danced to a reading of the Magnificat during an Actors Theatre Show at the Church of the Resurrection in Portsmouth. This led to a request for an all-day workshop in Sacred Dance, held at the same place by me, including lectures on Sacred Dance History, its place in the church, guidelines for the use of dance in the church, with two workshops for professional dancers and the congregation. On July 4th other dancers from the Academy of the Virginia Beach Ballet danced to my choreography from "Hair" and "Godspell" in a Bicentennial celebration involving actors, dancers, choirs and multi-media projections in Norfolk scope. This was listed in the Congressional Record because it is believed to be the largest and first gathering of its kind, involving over 300 congregations of all faiths (Jewish, Baptist, Catholic, etc.). I did a solo to the actor's reading of the

St. Francis of Assisi Prayer "Lord Make Me an Instrument of Thy Peace" which was the first introduction to Sacred Dance for many in the congregation and was well received. August 15 I did the "Magnificat" at Sister Rita's 50th Anniversary Celebration at Blessed Sacrament Church in Norfolk - attended by the Bishop and 24 priests.

The Academy of Virginia Beach Ballet would like to offer a course in all aspects of Sacred Dance to interested congregations and dancers in the area. Course plans are being formulated.

WISCONSIN -

From Neil Lamper: The Samuel and Melvin A. Kopp Center for Continuing Education at Honey Creek, Wisconsin (1562 Valley View Road, 53138) offers weekend workshops ... "The Center offers demonstrations in contemporary and new education innovations which are not usually available in other educational institutions and social agencies...." In November (5-7) they offered "Meditation Through Movement".

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Ruth Browne, Waukesha: May 15th Workshop - Ruth led a processional with six others, and a movement meditation on hands - how they serve us and praise God. Then in a circle she led the participants in "flowing like" movements to "Peace is Flowing Like a River." The group divided and each one developed a dance to "Ecclesiastes - There is a Time", "Lord of the Dance", and "Sing a New Song," and "Alleluia". After a shared lunch and prayers, Nadine Stromberg led all in movements to the "Lord's Prayer". There was much joy and the Spirit of Pentecost was with us! It was a great success! Another workshop was held August 11 in a casual outdoor setting at Ruth Browne's home.

Ruth Browne also reports work during the four Sundays of Advent, December 1976 at the Community of Living Spirit Church in Waukesha. A Human Advent Wreath Processional involved eight persons who processed into the church to the music "O Come, O Come Emmanuel", carrying pine garlands and oversized candles. The four people carrying garlands moved around the four candle-bearers. The candles

were placed on the altar, lit, and danced around. One candle was brought the first Sunday, another being added each Sunday until all four were lit during the Advent season. Ruth also choreographed "Go Tell Everyone the Kingdom of God Has Come" with a group of 12 people in partners, moving to a waltz beat. They moved down the aisle, inviting the congregation to be witnesses. This was done at one of the Learning Centers at two Sunday Education Programs during December.

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Children's Corner

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Dee McElwain and Betty Walker worked with thirty children at the PAM Conference on August 2-6, 1976 at Colorado Women's College. The class met each day for an hour. On the last day the children took part in a program using the songs, dances and Orff improvisations they had worked on during the week. A poem, "Floody Flood" by Simi Flecher was incorporated into the program. Simi had the children write some music for some of the verses to this poem; Dee and Betty worked with the children using mime to portray this Noah theme. Mary Ward directed the Orff program. The children danced to a spoken version of "The Lord's Prayer," "Hineh Ma Tov," Israeli folk dance and "Kum Ba Yah." These dances were interspersed among anthems, choric speech, and Orff instrumental works.

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Betty Walker reports from Lakewood, Colorado: I had the pleasure of being director of dance and drama at the Junior Choir UCC Music Camp at La Foret, Colorado again this summer.

This year, 88 boys and girls attended camp plus 20 staff members. Many of the campers had been to camp last year so it was fun to start where we had left off. Seventeen of the staff returned from last year too.

Five sampler classes were offered on the first day of camp, giving all campers an opportunity to try all of our activities. The samplers included dance and drama, Orff instruments, English handbells, orchestra, and conducting. After these sessions, each camper chose the area they wished to work in for the rest of the week. Twenty-four girls chose dance and drama, so I choreographed five of the nine numbers that had been chosen for music camp.

Each girl participated in two dances at our final worship service on Saturday morning. Three of the dances were choreographed for eight people. This allowed the rest of the girls an opportunity to sing with the choir when they were not dancing and it provided more space for the dances. "The Lord He Made the Earth and Sky", by Natalie Sleeth was danced by 8....The music was sung by the choir and accompanied by piano and violin. "Such A Very Bright Star" by Robert Leaf, is a Christmas piece. This was a favorite of the children. They enjoyed moving to the rhythm and syncopation created by the percussion instrument...."Feed My Lambs", by Natalie Sleeth was danced as a duet.... "Lord God We Worship Thee", by J.S. Bach, arranged by Hal Hopson was my favorite piece of music. The arrangement using piano interludes reminded me of a court dance. All 24 dancers took part in this... "God of Great and God of Small", by Natalie Sleeth was the closing piece in the service. It was a beautiful sight when all 80 children in the choir joined the 8 dancers in the chorus movements.... Some of the other songs selected for this camp could be used for dance too. "Thanks We Give", by Dale Wood...."Who Shall Ascend" by Hank Beebe, text Psalm 24, was done beautifully with handbell accompaniment. "For the Beauty of the Earth", by Earl Red is a lovely piece of music, too. We used this as a banner making theme....

BOUQUETS, APOLOGIES, QUOTES, ETC CCCCCCCCCCCCCC

Ed. Note: For any reader who holds the new "orange sheet" - do note the new Dues for SDG effective January 1, 1977!!!!

Another Ed. Note: There was detailed description of the Children's Dances done at the Camp in Colorado. And there were some details of dances that directors sent in for the "News of Sacred Dance Guild Activity". Due to lack of space, your Editor is suggesting that readers let the Newsletter Editor know your desires in this matter.

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Late News:

Mariana Bauman, Fredericksburg: The Sacred Dance Choir is now organized and active. The President is Senior Dance Major Colleen Street. Mariana and Sr. Kathleen Touhy are

advisors. An ecumenical service was presented at Mary Washington College and an Advent Service was done with the Campus Catholic Community.

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Tommie (Mrs. Benton) Demers, Concord, New Hampshire: At St. John the Evangelist Church, Concord: Senior Dancers did the "Gloria" (recited by Fr. Richard Pinnert with organ accompaniment) and "Bless This House" for the meditation. On the Fourth Sunday of Advent a living wreath was done with a circle of girls in green stoles and carrying candles - the music "O Come Emmanuel" "King of Glory" and "O Come All Ye Faithful." The meditation was danced to "I Believe". For Midnight Mass Christmas Eve "O Holy Night" and "Silent Night" were danced with soloist and organ. The Junior Dancers did "Silent Night" and "Birthday of a King" and "What Child Is This" with glee club accompaniment for the Christmas Birthday Party Mass. For the Christmas Eve Mass: "Silent Night" "Birthday of a King" and "What Child is This" were danced. For Thanksgiving "The Children's Creed" written by Roberta Ferraro, a senior dancer and recited by her, was danced.

Children's Creed

I Believe in God my Father.
He gave me life because he loves me and
wants me to love him.
I Believe in Lollipops
I believe in Jesus, he is my brother and
God's Son who came down to earth to
help me know God better and show me
the way to heaven
I Believe in Sunshine
I Believe Mary is Jesus Mother. I believe
that baptism made me one of God's
children.
I Believe in vacations
I Believe that when I pray God always
listens and will forgive me if I am
sorry for what I have done.
I Believe in Smiles
I Believe Jesus died on the cross to show
His love for me.
I Believe in Friends
I Believe Jesus is now in heaven with God.

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Due to illness in her family, Mary Jane Wolbers advises 1) Institute '76 materials will be forthcoming for the Spring Issue and 2) costume article will be forthcoming for a future issue. SDG Members all send their prayers and wishes to Mary Jane!

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August 11 Workshop: Ruth Brown, Waukesha, Wisconsin, held in Ruth's home outdoors from 9 to 2 p.m., "A Day of Celebrating Dance in the Church"

1. The feelings behind movement by Georganne Gulow, a dance therapist...
2. Ruth Browne contrasted movement styles reflecting religious attitudes: Shaker.. Negro Spiritual..Jewish Hora...
3. Fr. Dean Marek..after lunch, we broke bread and gave thanks and danced the "Lord of the Dance", "The Spirit is a Movin'" and "Peace is Flowing like a River"... great for congregational involvement...

Ruth reports they also had a spring workshop which was very successful.

SPECIAL!! SPECIAL!! SPECIAL!! SPECIAL!!

From Doug Adams
To All SDG Members

Now you can help expand the training of future ministers and priests to include the use of dance in worship. I urge you to contribute (however modestly) to the newly established "Margaret Taylor Endowment for Dance" at Pacific School of Religion, an interdenominational seminary in Berkeley, California with Catholic and Protestant students from twenty-four denominations. (Courses offered at Pacific School of Religion are open to over one thousand ministers and priests in training at the seminaries in Berkeley. And over two-thirds of the students at Pacific School of Religion come from east of the Mississippi River.)

An anonymous \$6,000 challenge matching grant establishes this endowment to honor Margaret Taylor's work and to fund courses and workshops on the use of dance in worship for ministers, priests, and lay people. Thus, if you give ten dollars to the endowment fund for dance at Pacific School of Religion, the endowment will receive twenty dollars (your ten dollars and a matching ten dollars from the grant). If you give five dollars, then the endowment fund receives ten dollars; and so forth. This is a way to double your giving power to promote sacred dance. Gifts totaling up to \$6,000 will be doubled by the grant.

SPECIAL HALF-PRICE OFFER TO S.D.G. MEMBERS:

Margaret Taylor's "Creative Movement: Steps Towards Understanding" (Reconciliation through Dance in Groups) is a twelve page booklet with film-strip originally selling for \$2.95; but it is now available to Sacred Dance Guild members at \$1.50 for a single copy (and only \$1 per copy if ordered in quantity of five or more.) This booklet described below should be ordered from The Sharing Company at their new address: P.O.Box 2224, Austin, Texas 78767.

Creative Movement: Steps Towards Understanding

Explains individual, pairs, and group participation in an easy to follow form from beginning movements to more complex forms. Gives direction in movement to spoken words, music without words, and vocal music. Shows involvement of family relationships and generation relationships along with topics for exploration within these frameworks. Particularly effective in involving children. Explains how there is rejoicing in the excitement of new inter-relationships showing how true reconciliation leads into celebration.

Gives examples using The Lord's Prayer, No Man Is An Island, The Doxology, You Can Tell The World, What The World Needs Now, Rise Up O Men of God, and God of Grace and God of Glory.

I will be happy to contribute to future endowment efforts for dance at seminaries in your area if you join me in this effort at Pacific School of Religion now. Every dollar counts and helps show the widespread interest in sacred dance. And giving now is important, for the challenge grant will match contributions during only the first two years from January 1, 1977 through 1978. And I hope we have enough contributions to receive the full \$6,000 challenge grant. (We need some big donations as well as many small ones.) And the sooner we receive contributions to this permanent endowment, the sooner the interest will be available to fund courses and workshops on dance in worship. This year we have many courses on a trial basis; and I hope contributions to this endowment will make it possible to continue and develop our curriculum in sacred dance this next year. MAKE OUT A CHECK TO "PACIFIC SCHOOL OF RELIGION," attach a cover note designating it for this MARGARET TAYLOR ENDOWMENT FOR DANCE, and send to Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, California 94709.

*

The following are Courses on "Dance and Religion" offered at Pacific School of Religion and the Graduate Theological Union, Berkeley: (For further information, contact Doug Adams at Pacific School of Religion)

(Ed. Note: a more complete description of these courses will be given in the spring Newsletter.)

Fall Quarters 1976-77 and 1977-78

"Dance in Western Religions" with Doug Adams

Winter Quarter 1976-77

"Dance as Prayer Experience" with Doug Adams, Karen McClintock, Bob Yohn, Margaret Taylor; "Bodily Theology: Moving the Body Toward Prayer" with Finch

Spring Quarter 1976-77

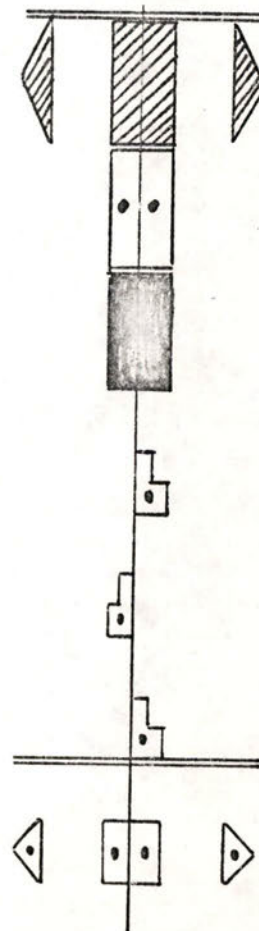
"Sacred Dance in India" with Doug Adams and Ken Kastler; "Dance and Incarnation" with Judy Rock

Winter Quarter 1977-78

"Dance Towards Wholeness (Healing)" with Doug Adams and Barbara Lyon

Summer School July 25-29, 1977

"The Spirit Moves: Dance in Worship and Prayer" with Carla DeSola



Rise, arms open high

Straighten knees

Jump, knees bent

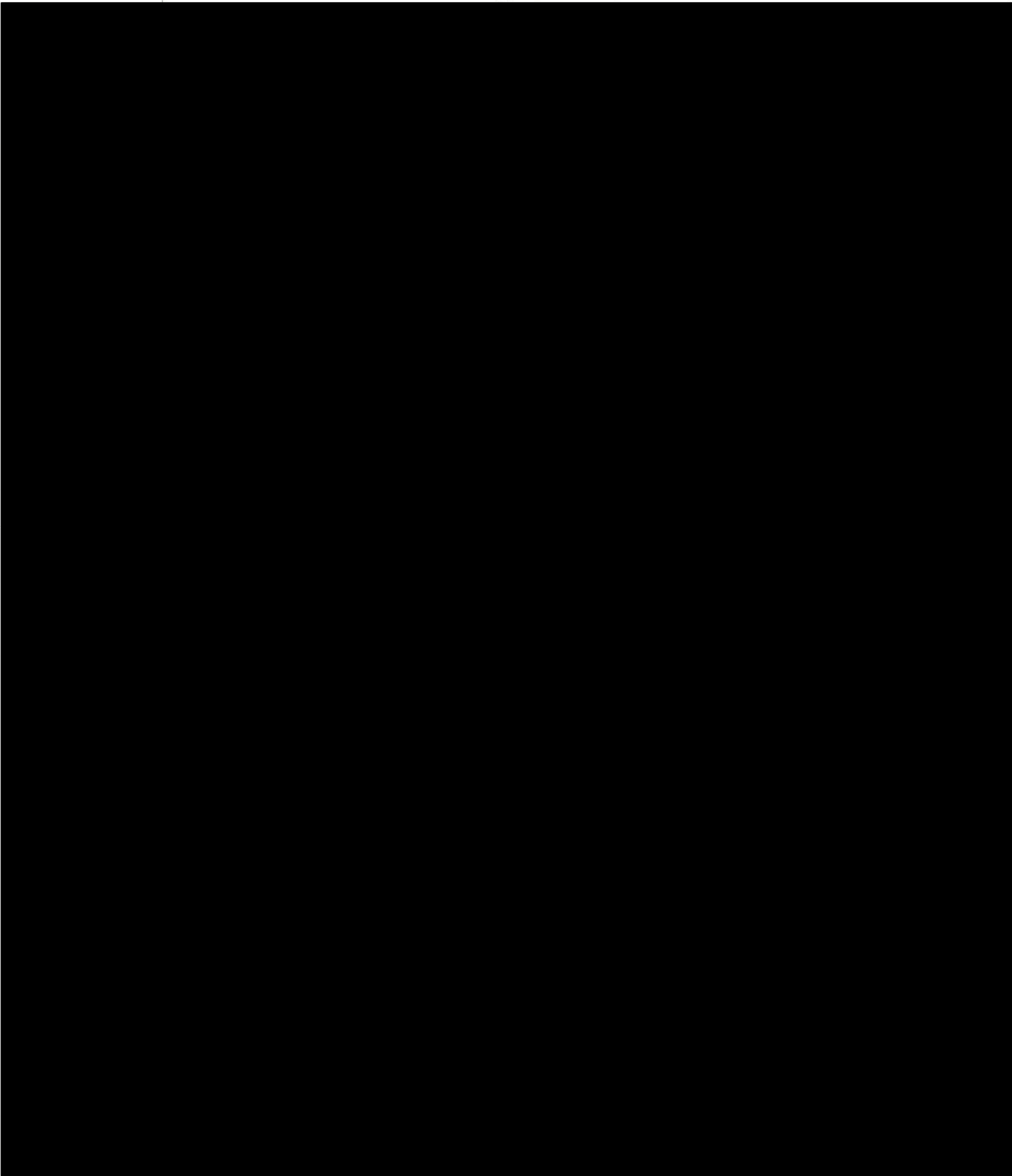
Run, right foot

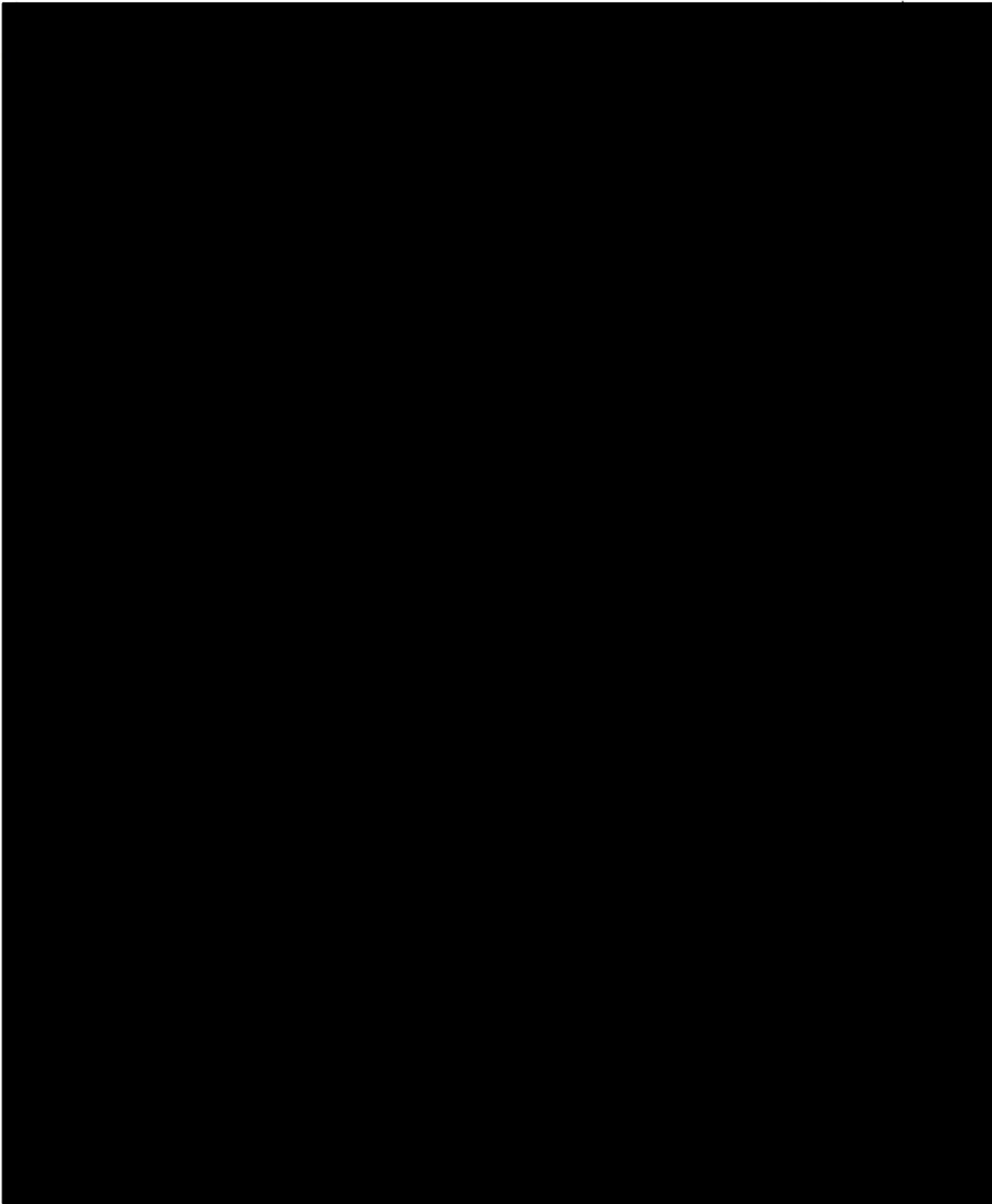
Run, left foot

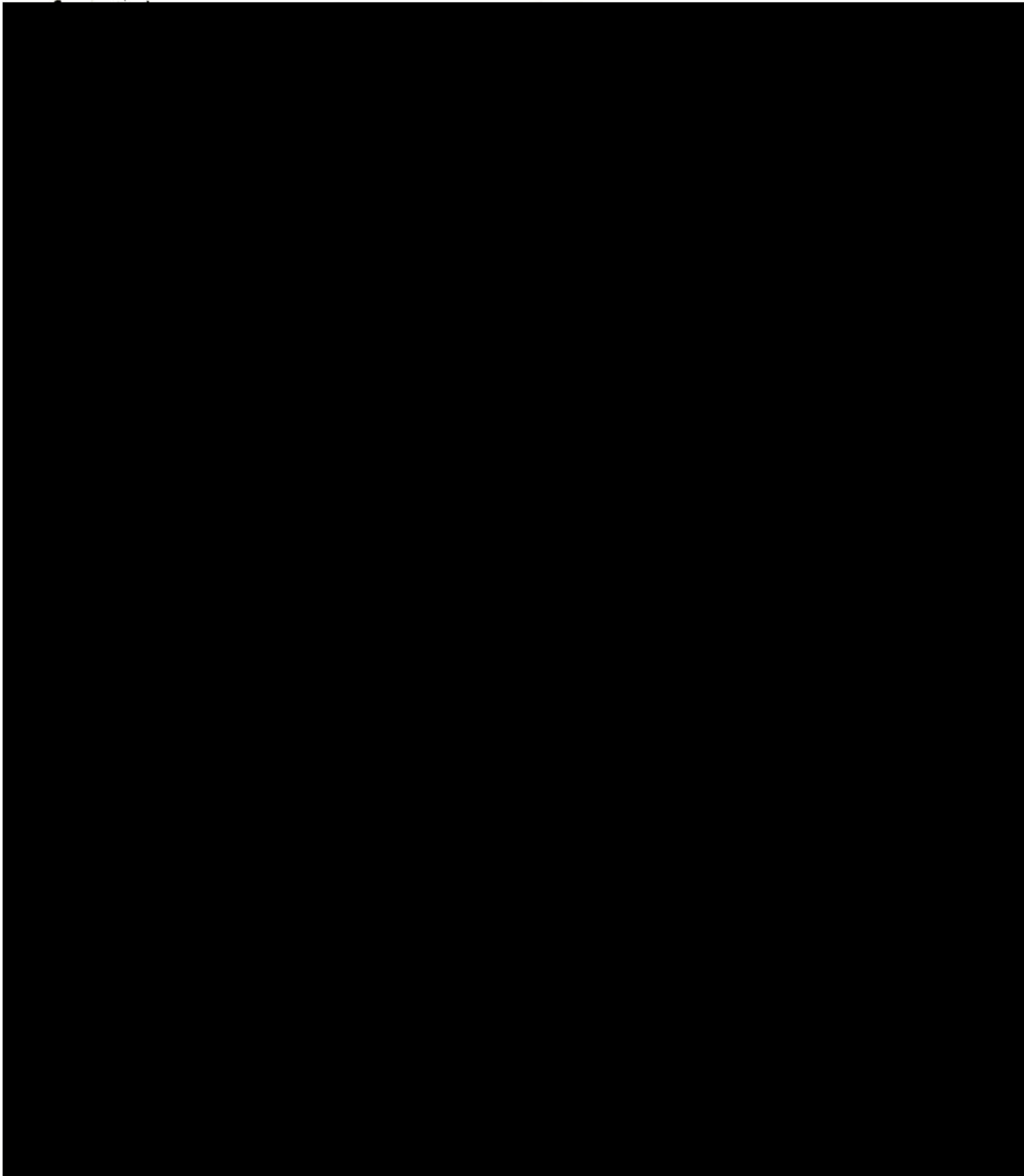
Run, right foot

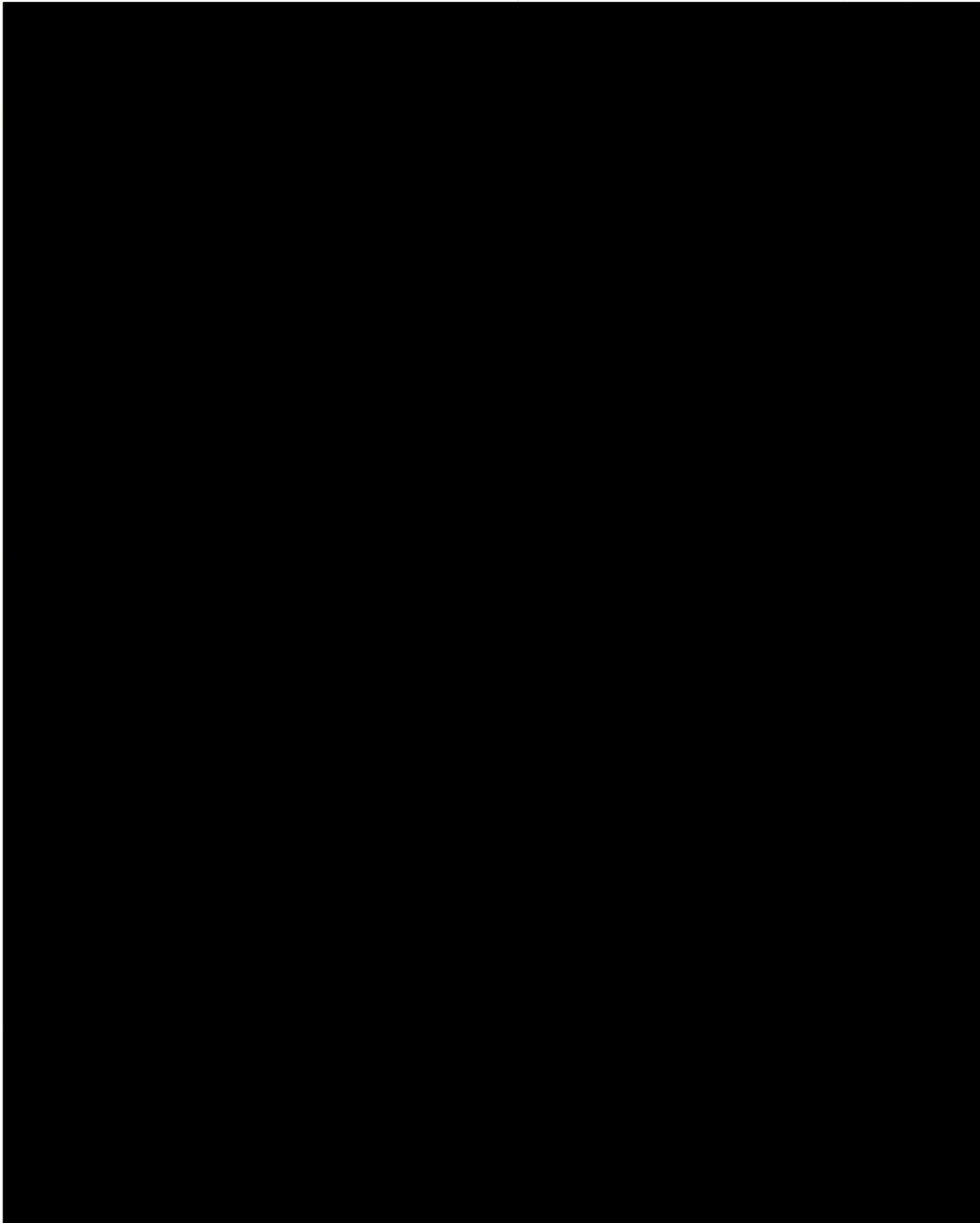
Start on 2 feet, arms open shoulder high (All in PRAISE!) -t.i.

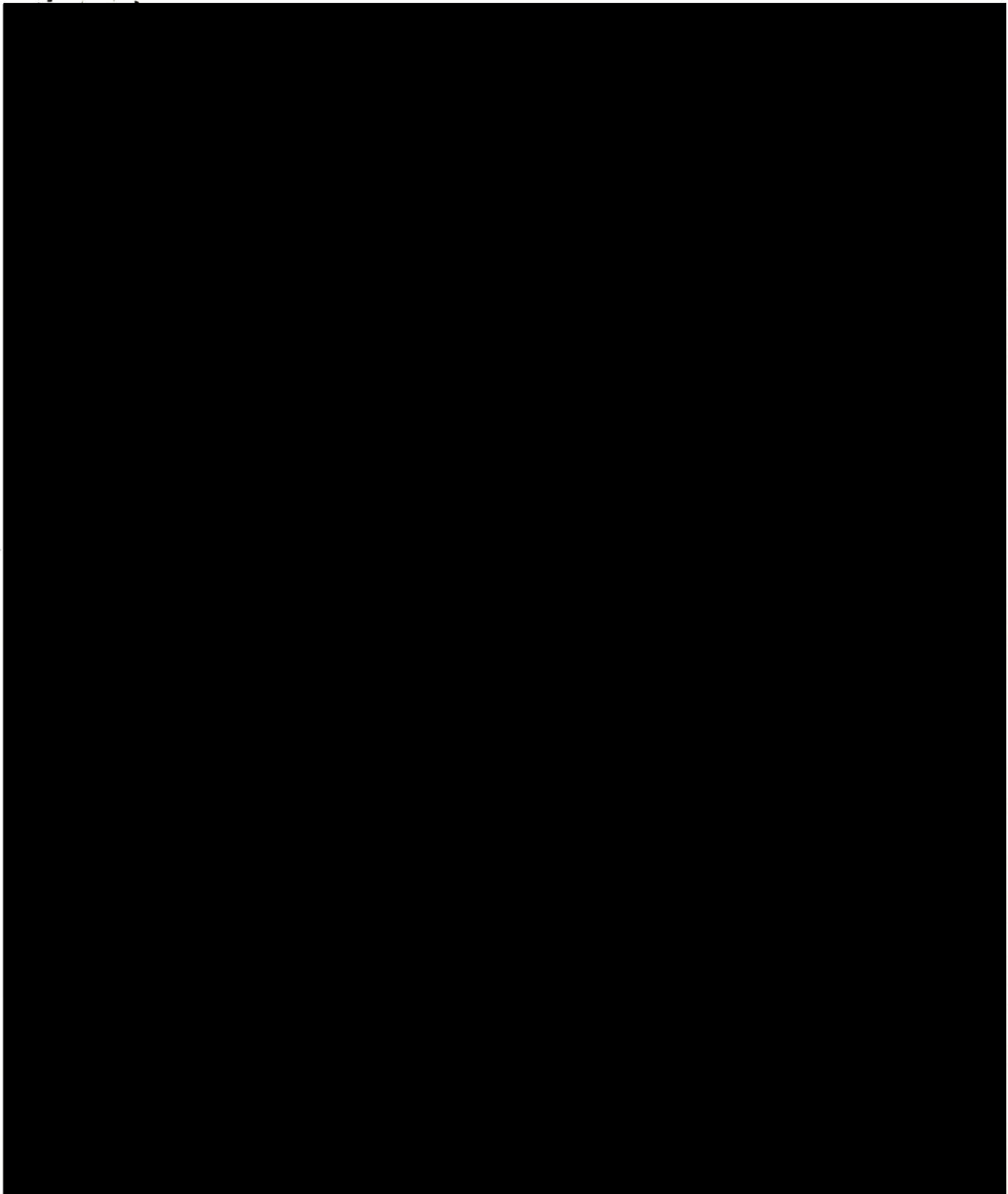
MEMBERSHIP LIST
January 1977

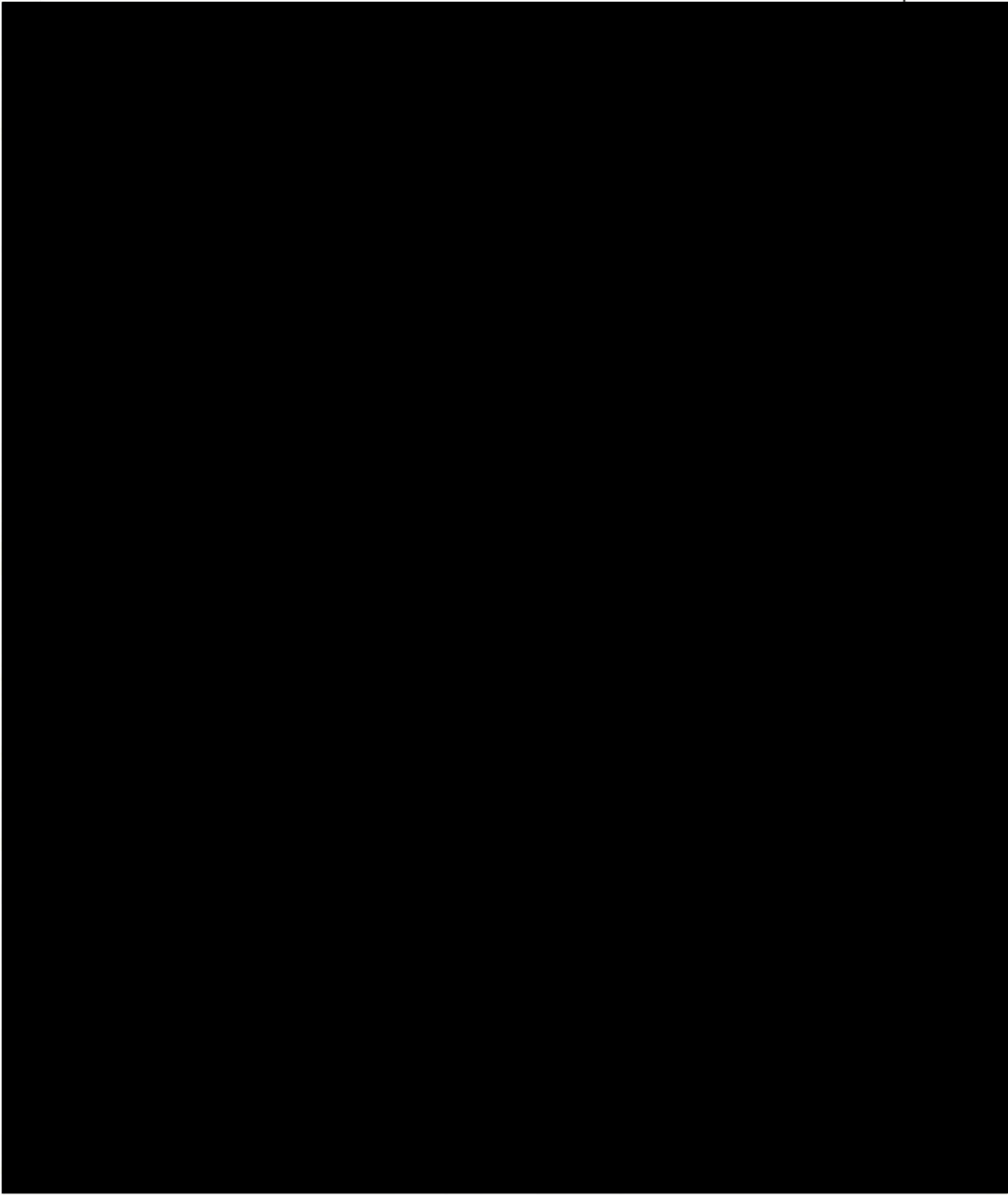


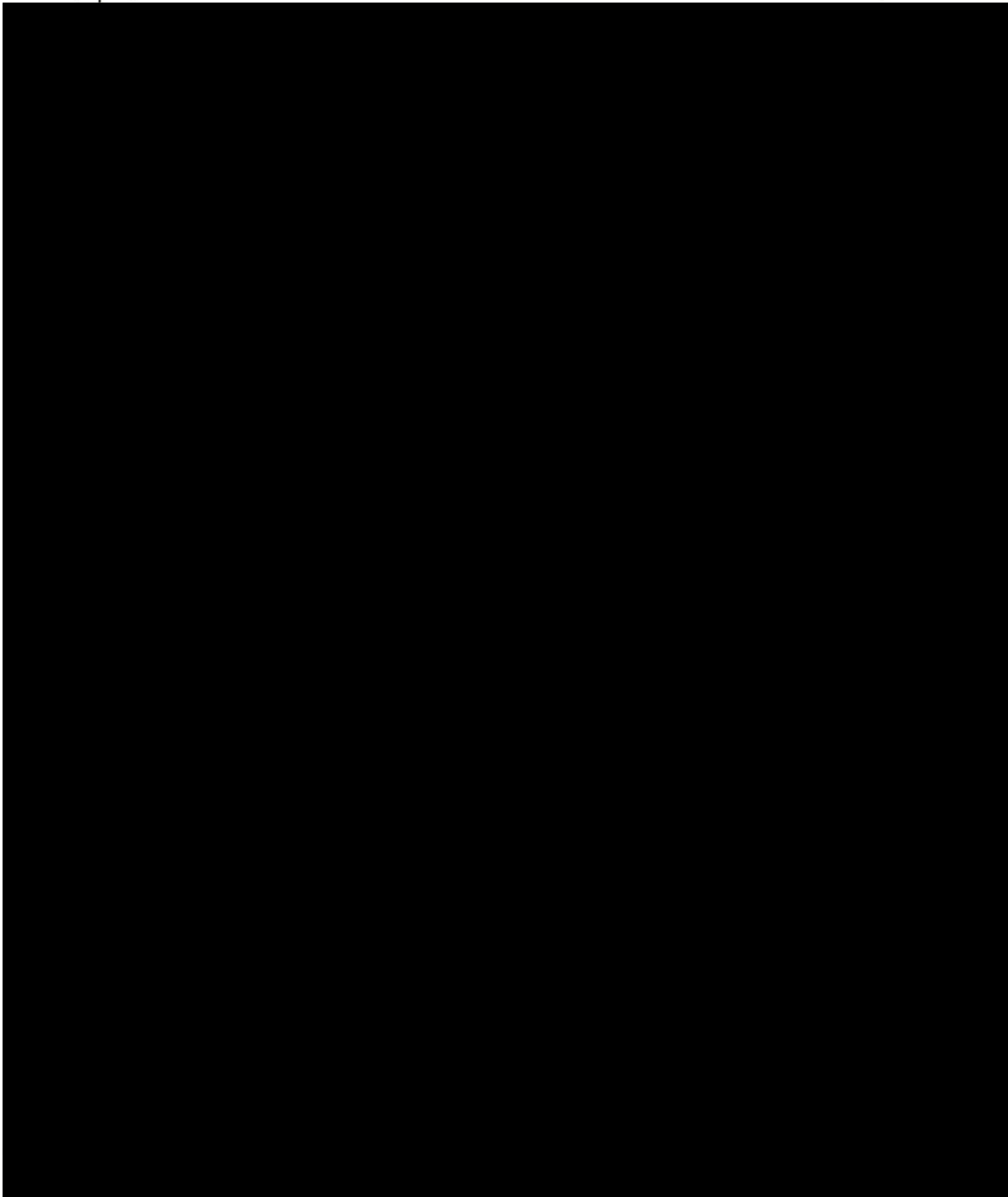


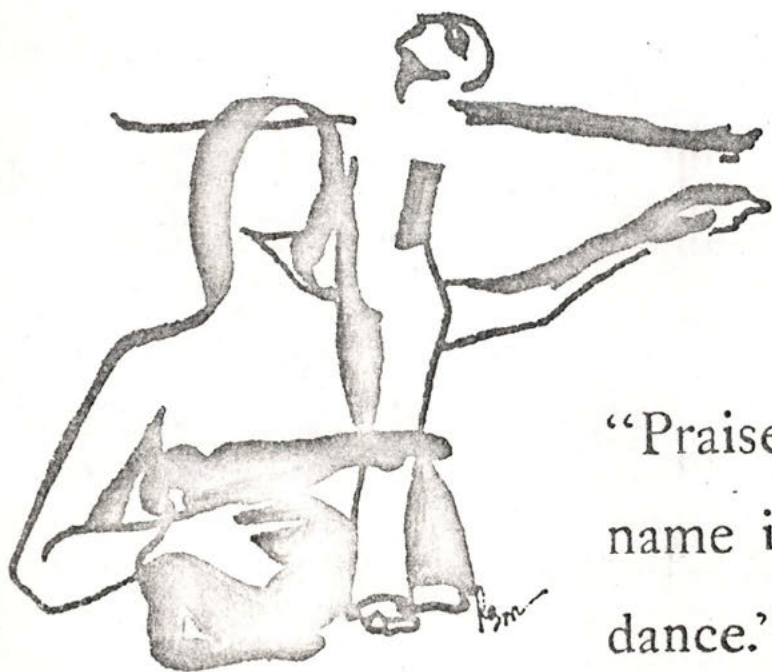












“Praise His
name in the
dance.”

Psalm 150

Ten of the folded cards (featuring the front design noted here) with blank interiors are available in each package for \$2.50 per package from Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsburg, Pennsylvania 18301. The card is designed by Rhonda R. Rosenblatt with all profits going to the scholarship fund of the Sacred Dance Guild in honor of Ruby Henderson (now known as the Sacred Dance Guild Memorial Endowment) to enable students and others to attend Sacred Dance Institutes. The cards may serve as regular everyday note cards or one may fittingly use them to convey holiday greetings.

Open letter to SDG, Oct. 2, 1976
From Gloria Castano, National Program Director

Dear, dear members:

In time, I do hope my service to you will
equal your most affectionate welcome to me.

Three years ago, I found a SDG newsletter in
my mailbox. Although, with the girls in the
Workshop, we had been performing in many
worship services, this was the first I had
heard of such an organization - The Sacred
Dance Guild. As I read, I agreed with its
definition, was inspired by its purpose and
impressed with the sharing and participation
from people all over the country and further!

With complete faith, I took this to be a
direction and without further investigation,
registered myself and a few girls of the Work-
shop for June Institute 74-7. Until that
point we were alone, teacher and students
working, growing and performing quietly in
our little corner of the world, trying to
stay strong in our convictions of unity and
beauty and trying to transform and trans-
cend all that keeps us from each other.

And then we met you Sacred Dance Guild, a
place where we could feel, see and touch the
atmosphere of acceptance, of welcome and of
rejoicing in each other's beauty -- Oh Lord,
you gather together your own in a motion too
exquisite to describe.

The people of the Guild walk in ways as to
recognize, they too are touched by the world's
pressures, as we are all part of the drama,
but in their hearts hold a dimension only
gifted to few and recognized by same. A love
of humanity reflecting the heavens.

A few years have passed, the work, sharing
and learning experiences are simply too many
to list but all strengthening and with over-
abundant joy. I am so deeply touched by your
tender relationship to my students in the
Workshop and greatly appreciate your accept-
ance of what we bring to the Guild.

Sharing my classes with you this past June was
indeed a highlight experience for me. Your
many loving letters and responses in the last
newsletter only make me cherish it all the
more.

Now at the beginning of my new assignment as
National Program Director, I want you to know
how very much I welcome your notes, ideas,

needs, thoughts. I want to hear from
you so that I may be better able to
create our time together in June 77.
An outline is already forming, it's
exciting and I pray that I be open to
intervention.

Thank you all for being there, you enable
me truly to see "His" reflection more
clearly.

Love to you...each one,

(signed) Gloria

NATIONAL PROGRAM DIRECTOR'S REPORT

FOR INSTITUTE 77

Jan. 22, 1977 Lexington, Massachusetts
Board Meeting

Tupper Hall, Endicott College, Beverly,
Mass. is an old beautifully restored
rambling mansion overlooking the ocean
with its own beach. A lovely small ball-
room, perfect for dance class, adjoins
outer terraces. Members of the institute
will be self contained at the mansion,
sleeping and taking classes there and
the immediate area - adjoining studios,
beach, etc.

Leadership for Institute 77

Moshiko Halevy - teaching traditional
Yemenite dances, many of which are
religious
- performance of prayer dance
- lecture sound film showing
.....Yemenite dance choreographer
dancer, manager and director
of the Inbal Dance Theater
United States and Europe
.....founder of his own group
Hapa'amonim (in Hebrew "The
Bells")

Murray McNair - Orff Music Specialist
- teaching the Orff concept: the use
of speech and percussion
instruments interwoven with movement
using the basic Laban theory explor-
ing space, weight, and time with

xylophones, glockenspiels and other percussion instruments

.....teachings include several private schools, colleges and universities throughout the United States

.....studied Orff concepts at the Orff Institute in Salzburg, Austria and holds degrees from the Royal Schools of Music, London

Carole Sivin - Maskmaking

- Masks and sculptures provide an environment for performances
- lived in the Orient for more than five years, has studied stone rubbing, batik, and clay techniques in Kyoto, Japan. She has also observed religious ceremonies in Japan, Taiwan and Western Europe.....Wheelock College Gallery, Boston, Mass. Nov. 1st All Souls Ceremony, Masks and Ritual Sculptures
-teachings and numerous art exhibitions throughout U.S. and Canada

Savitri Popkin - Sufi Dance

- a session on the beach with perhaps a little Tai Chi with the waves
- evening session drawing materials from the astrological Yoga dances, which encompass the planetary walks and spins as well as materials involving the elements
-teaching, choreographing and performing having received her Masters Degree in Dance Education from Columbia University and presently working toward her Doctorate through Temple University
-active in the Sufi order since 1974 and was a participant in The Cosmic Mass and Celebration at St. John's Cathedral, N.Y.C. in addition to many Sufi seminars and pageants.

Rose-Ann Cormier - Yoga Teacher

- Hatha Yoga is a form of physical exercise and relaxation combining body stretching postures and regulated breathing designed to produce the utmost flexibility. The word "Hatha" comes from the Sanskrit words Ha, meaning sun, and

Tha, meaning moon. It refers to the balance of these two forces, corresponding to the positive and negative forces in the body

.....study of growth and development began in 1962 and has been teaching Yoga at many churches and organizations throughout the Boston area.

.....Yoga means union, the union of the body, mind and spirit. "Within each of us is a special place - if we go to it as a child we will discover our true self in this beautiful unfolding experience."

*

A more detailed description is included in the registration....Other Sacred Dance Guild members offering a sharing time will be listed.

In conclusion, the outline plan is to culminate all class work experience into a total Universal Worship Service with all participants on Sunday morning.

Respectfully,
Gloria Castano

SACRED DANCE GUILD

REGISTRATION INFORMATION FOR JUNE INSTITUTE 77

SPACE LIMITED !!

For early registration send checks made payable to Sacred Dance Guild with this form and mail to Joan Sparrow Box 67, South Orleans, MA 02662 Tel (617) 255 - 0243

Name (if group, kindly list on attached sheet)

Address

City, State and Zip

Phone - Area Code Amount enclosed

Encircle choice below:

Before May 15, 1977 postmark

Member.....\$90.

Non-Member.....\$100.

Student -

High School & Yg.....\$75.

After May 15, 1977 postmark

Member.....\$100.

Non-Member.....\$110.

Student -

High School & Yg.....\$85.

(If you cannot send the whole amount before May 15, and still wish to secure your place at the Institute, please send a \$25. deposit, balance payable upon arrival. - Adult \$75. Student \$60. Non-Member \$85.)

(Tear and mail with your check)

SACRED DANCE GUILD of AMERICA

MEMBERSHIP APPLICATION

I share an interest in dance as a form of spiritual expression, and desire to become a member of the SACRED DANCE GUILD.

NAME _____

ADDRESS _____

(Street)

(City)

(State)

(Zip Code)

*specify type of membership desired, detach form and mail with remittance to Membership Chairman:

REGULAR

☐ \$3.00 - 1 yr.

☐ \$5.00 - 2 yrs.

STUDENT

☐ \$1.00 per yr.

GROUP

☐ \$10.00 per yr.

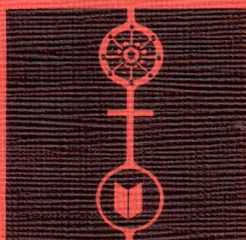
SPONSOR

☐ \$10.00 - 1 yr.

☐ \$15.00 - 2 yrs.

SACRED DANCE GUILD.
a corporation with
international membership
devoted to
sacred dance in worship

The GUILD came into being in the early 1950's as the Eastern Regional Sacred Dance Association, a fellowship of those leaders who pioneered in the rediscovery of man's oldest of worship forms. By 1958, as membership had expanded across the country, the regional title was dropped in favor of the "SACRED DANCE GUILD." Since that time the Guild has become incorporated and includes within its membership dancers, dance directors, clergy, religious education directors, musicians, and other interested supporters from Protestant, Catholic and Jewish traditions.



WHAT RESOURCES DOES THE GUILD OFFER?

Leadership opportunities are offered through the GUILD'S program of workshops and institutes. A mid-winter workshop is held in February each year in conjunction with the GUILD'S annual meeting; this workshop has traditionally been located in New York City but expanding membership in the mid-west and west has led to the consideration of varying locales. A three-day June institute is held each year, most recently at Drew University in Madison, N.J. Other regional workshops are held throughout the country as local need and interest dictate. The GUILD issues a newsletter three times each year, has compiled a bibliography and makes pamphlets available in the field of religious dance, and functions as a clearing-house of activities and leadership in the field.

WHO MAY BELONG TO THE GUILD? Membership in the SACRED DANCE GUILD is open to anyone interested in dance as a form of spiritual expression. Several types of memberships are available.

REGULAR — receives Newsletter and is entitled to special membership rates at meetings, workshops, etc.

STUDENT — available to high school or undergraduate college students; same privileges as regular members.

GROUP — dance choirs are encouraged to join as groups; individuals within the group are not considered regular members, but are entitled to membership rates at workshops; two newsletters sent to designated person for group use.

SPONSOR — individuals and groups other than dance choirs (such as churches, schools, organizations) are encouraged to become Sponsors of the Guild. Sponsoring groups have the same privileges as individual sponsors, and may send one representative to workshops at the membership rate.